

26TH ANNUAL SPRING ART AUCTION



SOÜLIS
REAL. LIVE. AUCTIONS.

yamashita

LOT 1



Birger Sandzen (1871-1954) Dusk Moon Oil On Canvas 1912

Our 26th Annual Spring Fine Art Auction

Friday June 7th, 2024 at 12:00 pm CDT

1 :: BIRGER SANDZEN (1871-1954) DUSK MOON OIL ON CANVAS 1912

(1912)

The pointillist technique landscape with rose-tinted clouds lit by an evening sun from the opposite horizon is accented by a rising moon reflected on water near colorful wildflowers, and signed lower right with a date of 1912.

This work is found untouched, and in the original frame of a Rococo style rarely seen on works by Birger Sandzen. The original backing, held in place by its original brown paper tape, and steel tacks, retains the early 20th century label 'Findlay Art Galleries, Inc. High Class Paintings, Kansas City Missouri.'

The artist's register at the Sandzen Memorial Gallery refers to paintings that Sandzen 'Sent to Findlay Art Gallery, Kansas City, Mo', presumably on a consignment basis, though the notes do not elaborate.

Pointillism in the style seen here is a painting technique that Birger Sandzen was probably first exposed to around 1894 during his studies with Edmond Aman-Jean in Paris, just months before he emigrated to the United States. During his first 15 or so years in Kansas, Dr. Sandzen's style was closely aligned with what scholars refer to as the National Romantic painting movement in Sweden. It appears that around 1910 he began to paint canvases in the technique seen here. And on rare occasion he'd strengthen those compositions by including an enchanting moon hung just above the horizon at twilight.

Canvas measures 16 x 24 with a framed size of 26 x 32 inches.

Very good original untouched condition. There are no issues of punctures, tears, chips, flakes, losses, indentations, scratches, rubs, flakes, losses, replacements, relining or any other issue to any degree. The tacks and paper holding the backing board in place are the original. The surface is obviously toned with a layer of soiling from environment. Examination under UV light confirms the complete absence of inpainting or touch-up.



2 :: ARISTIDE MAILLOL (1861-1944) BRONZE CIRCA 1902

'Le Petite Méditerranée OR La Méditerranée, étude' (1902)

This dark greenish brown patinated bronze figure of a seated nude is signed with the artist's monogram of interlaced AM in the casting and numbered 6/6 near the founder's mark Alexis Rudier, Fondateur, Paris.



is authentic. A certificate from the foundation, signed by Olivier Lorquin and confirming his findings is included.

This figure from 1902 served as an early study for a large statue of the same subject first exhibited in Paris in 1905.

Maillol began in a drawing course at the école des Beaux-Arts around 1881. He later became interested in tapestry before settling on sculpture for which he gained international recognition. The female figure was his primary subject and he is credited by many for setting the tone of Modern sculpture. As recognition grew, Maillol would create many versions of his original La Méditerranée the subject up for bid here.

Provenance: The collection of Dr. William H. Potts of Dallas, Texas by descent to the current estate. An original sales tag from Perls Gallery is pictured here and included with the lot. A label from Musée de Art Moderne is pictured but the original is not included.

Measures 4 x 5.25 x 2.5 inches.

Very good condition throughout, original untouched surface, very light wear to the patination on some surfaces and high spots.

3 :: AARON BOHROD (1907-1992) TROMPE L'OEIL OIL ON BOARD

'Still Life '52' Anatomy of a Horse.'
(Early 1960s.)

The extraordinary composition of visual trickery, and masterfully executed precision, is signed lower right within the work as if the letters were intaglio carved in the antique wood panel. An original label from Everett Oelschlager Galleries remains verso.

Aaron Bohrod (1907-1992) was a notable American artist renowned for his mastery the trompe-l'oeil painting technique, a term that translates from French to English as 'optical illusion' or 'to deceive the eye.' He initially gained recognition as an artist for his social realism genre scenes in the 1930s. After the war, he transitioned to the trompe l'oeil style of which he is an obvious master.

Board measures 25 x 30.75 with a framed size of 38 x 32 inches.

Very good to fine original untouched condition. There are no issues, to any degree, of scratches, losses, repairs, in-painting or touch-up.



LOT 3



Aaron Bohrod (1907-1992) Trompe L'oeil Oil On Board

4 :: BIRGER SANDZEN (1871-1954)

FIGURE STUDY DATED 1892

(1892)

The very early, very unusual oil on canvas is signed, inscribed and dated 1892 lower right.

With this unusual subject, the artist deftly and tastefully portrays the figure in a manner that allows primarily for his skillful depictions of light and shadow on the form to be what pleases the eye most, along with the impacts of the model's red dress draping the chair. These effects and the tools of perspective he employs in the room setting create the impact.

At the time of this painting, Birger Sandzen was studying under Anders Zorn, the celebrated Swedish master, known as a painter of nudes and portraits, and as a painter of light. Zorn's influence can be seen here in the 'Zorn palette,' the use of select colors blended to display the warm and cool skin tones of light and shadow. The pose, the tones, the use of red, the use of props for perspective, the strength of the composition, these are all Zorn hallmarks.

The current owner of this painting provides the following on its provenance: 'Given to Carl Starback (1863-1931), in May 1895 on the day he was appointed professor of botany at the Royal University of Uppsala. Sandzen and Starback may have known each other because of their mutual interest of botany. Starback was also doctor of philosophy at Uppsala. He was a colorful Swedish political figure, member of the parliament, and a botanist. He later worked as a politician in Stockholm. As a politician, he worked, among other things, on nature conservation issues. He also published a number of botanical works, particularly on fungi.' The inscription in Swedish verso refers to this, mentioning Starback, the date, and the Royal University of Uppsala.

Canvas measures 28 x 16 with a framed size of 33.5 x 21 inches.

Very good condition, noting an old repair lower center. Repair shows as an area of approximately 2 x 3 inches under UV light, just below the figure's left foot.



5 :: GRAND TOUR RIGHETTI WORKSHOP LAOCOON BRONZE GROUP 1811

'Laocoon and His Sons Attacked by Serpents' (1811)

A fine bronze group in dark brown patina with the inscription FR. RIGHETTI. ET. FIL. FEC ROM 1811 in the casting along one side. This particular mark differs from other examples by Francesco Righetti (1749-1819). Many have similar markings, like the Laocoon grouping from around 1815 signed FRANC. RIGHETTI. ET. ALOYS. FIL. ROMA. FUNDE. CAM. FEC. for Francesco and his son Luigi. It was sold at Christies in London for GBP 16,100 in 2009. Other examples include some aspects of the lettering referred to here, but no record of a work signed by Righetti with these exact same markings was found.



The famous tale of Laocoon and His Sons originates with ancient Greek and Roman mythology. The story is probably best told by the near life size ancient marble sculpture that depicts the agony of the Trojan priest Laocoon and His Sons as they are entwined and killed by serpents sent by gods angered over the priest's warning, 'Beware of Greeks Bearing Gifts.' The original sculpture was rediscovered and excavated in 1506 and is now in the Vatican Museums.

Francesco Righetti was one of the most prolific sculptors in Rome in the late 18th early 19th centuries. He executed large-scale projects for popes and monarchs, but is probably best remembered for his small bronze statuettes after famous antiquities such as this. After a time, his son Luigi becoming his assistant at the foundry and the inscription on this example speaks to that if the following is correctly translated from the lettering along the base:

FR. RIGHETTI referring to the founder sculptor Francesco Righetti.

ET. FIL. for et filius translating to 'and son.'

FEC for fecit, a Latin term meaning 'made by.'

ROM 1811: indicating that it was made in Rome in the year 1811.

Measures 15 x 11 x 5 inches.

Very good condition throughout, no damage, repair or heavy wear.

6 :: PETER HELCK (1893-1988)

CHEVY 3100 ILLUSTRATION ART

'Chevrolet 3100 Series at Work' (Circa 1950.)

This vibrant and charming work of original illustration art in tempera on paper is signed lower right front by the legendary automotive illustration artist Peter Helck. The dynamic composition and the attention to detail, classic hallmarks of Peter Helck's work, are executed at a higher level here than in any other examples of the artist's known body of illustration art.

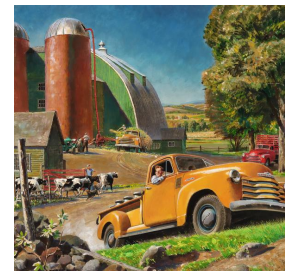
The vivid composition features a mid 20th century Chevy Advance Design 3100 pick-up truck filled with milk cans climbing a hill near the sunny dairy barnyard where other Chevy models come into view, and family members go about their chores. Men work to unload other Chevy models while a youth in blue shirt and cap brings dairy cows in from pasture with the help of a dog. Blue skies and a rolling agrarian landscape are prominent in the distance.

Peter Helck was an award-winning artist quite well-known for painting advertising illustrations like this, and re-creating moments in auto racing history using paint and watercolor. He has been honored with the title of 'The Dean of Automotive Illustration Art' and an award in his name is still given annually to artists recognized as leaders in the field of automotive art.

Whether or not this image was ever published has not yet been established.

Sight size measures 21.5 x 22 sight size, with a framed size of 30.5 x 31.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.



LOT 6



Clarence Peter Helck (1893-1988)
Chevrolet 3100 Series at Work (Circa 1950)

7 :: RANDY PEYTON (B 1958)
TEXAS BLUEBONNETS OIL ON CANVAS

'Untitled Footpath Through Bluebonnets' (Late 20th Century)

The fine, large composition depicts live oak trees washed in sun, their trunks bathed in shade, and prickly pear cacti near a footpath through bluebonnets leading to a house by vibrant red shrubs with the Hill Country landscape beyond. Blooming prickly pear and bluebonnets dominate the landscape. The work is signed lower left front.

Canvas measures 24 x 36 with a framed size of 34 x 46 inches.

Very good original untouched condition. There are no issues of scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.



8 :: BIRGER SANDZEN (1871-1954)
WATERCOLOR ON PAPER 1946

'Pond with Willows' (1946)

The vibrantly colored Kansas landscape with late summer sumac reds is signed in blue lower right, and verso, where, in the artist's hand, the work is also titled and dated.

Sight size measures 10.5 x 14.25 with a framed size of 16 x 20 inches.

Obviously the condition is very good, very clean, bright, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



9 :: ERIC SLOANE (1905-1985) OIL FOR ABERCROMBIE AND FITCH

'Poling Out' (Mid 20th Century)

The oil on Masonite signed lower right front in black pigment, and titled lower left in white, depicts duck hunters on a marsh, presumably in New England from which the artist hails, though he traveled most of the U.S.

Standing and poling a boat, as seen here, is the best, if not only, way to navigate the shallow waters of a marsh.

Eric Sloane got his start as a sign painter which led to painting mascots and names and tail numbers on early aviators' planes, which led to learning to fly, which led to an intense interest in and love of clouds and weather. A quick search produces six books on weather authored by this artist. Thus, it is no surprise that the majority of Eric Sloane paintings include a study of cloud formations and a depiction of the atmospheric moment. Here, the winter sky is streaked with color and low slung clouds early morning as the sky evolved from monochromatic to morning colors.

According to the artist's biography from the Archives of askART.com, Amelia Earhardt bought Sloane's first cloud painting.

Board measures 15.25 x 19.5 with a framed size of 19.75 x 24



inches.

Very good original untouched condition. There are no issues of scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.

10 :: ALFRED WANDS (1904-1998)
TAOS VIEW OIL ON CANVAS BOARD

'Taos in September' (Late 1970s)

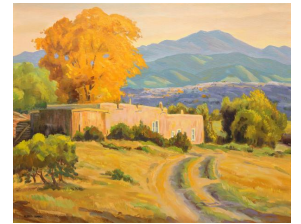
The fine large work with an adobe structure, a golden Aspen and purple foothills near Taos is signed lower left front.

A gift to the current owners who were friends with Alfred Wands, this work was painted from life. The artist provided his friends, the recipients, turn-by-turn directions to the location near Taos where he found this picturesque setting and re-created the scene. He also provided them with the painting title listed here.

This marks the first time that this work has ever been offered for sale.

The work itself measures 24 x 30 with a framed size of 31.5 x 37.5 inches.

Very good, to fine original untouched condition. There are no issues of scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.



11 :: BENJAMIN CHEE (1944-1977)
UNUSUAL OIL ON CANVAS
(1974)

The unusual and more colorful oil on canvas work by the Canadian First Nations artist Benjamin Chee Chee is signed lower right and dated 1974.

Chee Chee is widely recognized for his elegant, minimalist depictions that remain fundamentally connected to traditional indigenous art, both in style and subject matter, despite the artist's modernist approach. His works are held in the National Gallery of Canada and the McMichael Canadian Art Collection.

Canvas measures 18 x 24 with a framed size of 19.25 x 25.5 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



12 :: ALFRED MONTGOMERY
(1857-1922) RARE FRUIT STILL LIFE

(Late 19th Century)

The rare still life composition of apples is painted on academy board and signed lower left front by the 'Farmer Artist' Alfred Montgomery, best known for his depictions of



impastoed corn.

This unusual work is notable, first, for the charm of its simple, primitive character. In addition, it appears to be an earlier than usual example from the artist's oeuvre, judging by the date of the medium. Pre-prepared artist's board mediums, in this case often referred to as 'Academy Board,' became common in the 1850s. Many American folk art paintings, as well as academic works, are found painted on boards with the F.W. Devoe & Co. label like this. And many of these paintings are inscribed with dates from the last half of the 19th century. The label found here suggests a date from the third quarter of the 19th century for this work. Truncated here, in full it would have read: Artists Academy Board Trade Mark F.W. Devoe & Co. Manufacturers of Artists' Tube Color Canvas Oil-Sketching Paper, Millboard, Bristle and Sable Brushes, Paints, Varnishes, Etc. Cor. Fulton and William Streets, New York. The most notable feature of this work is the rarity of its subject matter. Out of 100 Alfred Montgomery works listed on the database AskArt.com, only one other depicted apples in the composition.

Board measures 12 x 17 with a framed size of 17 x 21.5 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.

13 :: WHEELER WILLIAMS (1897-1972) TERRA COTTA MAQUETTE

'Untitled' (1947)

The original sculpture, or maquette, is sculpted in terra cotta and scratch signed in the wet medium back side of the base, with a date of 1947.

Two of Williams' books are included. One is inscribed to the consignor (by descent), his fellow balloonist from World War I. Wheeler Williams was a Lieutenant in America's balloon corps.

Measures 11 x 14.5 x 7.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches, damage or areas of loss.

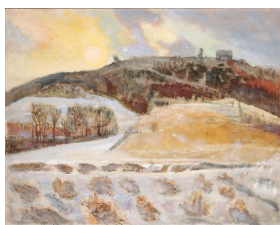
14 :: ROBERT SUDLOW (1920-2010) KANSAS VIEW OIL ON CANVAS

'Sunset and Hay Bales' (1964)

The wintry Kansas landscape composed with an interesting perspective is signed lower left and titled by the artist verso.

Measures 22 x 28 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



15 :: A CONTINENTAL SCHOOL PORTRAIT OF A GIRL AND HER DOLL

(First quarter of the 20th Century)

The full length portrait of a smiling young girl in white satin dress holding a composition doll in stripe dress is executed in pastel and indistinctly signed lower right. The girl's hairstyle and the doll suggest the early 20th century date. The frame style suggests an earlier tradition. Labels verso refer to Erdelyi Emil's specialty shop for painting and applied arts in Budapest, apparently the supplier of the artist's medium.

Sight size measures 52.5 x 27 with a framed size of 59.75 x 24 inches.

Very good original untouched condition. There are no issues of scratches, rubs, fade, losses, repairs, or touch-up.



16 :: ALFRED MONTGOMERY (1857-1922) OIL ON CANVAS

(Circa 1900)

The still life composition depicting ears of corn, each kernel depicted individually in thick impasto, and spilling from a bent wood 'bushel' basket of stave construction, is signed lower right.

This is a particularly bold example of the artist's trademark allegory of bountiful harvests. Another more rare example by Montgomery in this auction depicts apples in a still life composition.

Board measures 20.25 x 24 with a framed size of 27.75 x 31.5 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.



17 :: MICHAEL ALBRECHTSEN (BORN 1962) OIL ON CANVAS

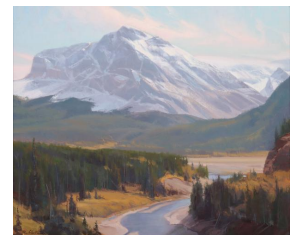
'Many Glacier' (Late 20th Century)

The view of a Many Glacier area landscape in Glacier National Park, Montana is signed lower left front.

Michael Albrechtsen is a Utah born artist residing in Olathe, Kansas. His work has been included in numerous juried exhibitions and published in Southwest Art Magazine, Art of the West Magazine and others.

Canvas measures 20 x 24 with a framed size of 24.5 x 28.5 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



Examination under UV light confirms the complete absence of inpainting or touch-up.

18 :: ROBERT O. BEACH (1923-2005) ACRYLIC ON CANVAS

'Deconstructed Nude and Club Chair' (1972)

The texturally rich work of deconstructed realism is signed lower right front and dated 1972. This canvas, and another in this sale, marks the artist's first appearance at auction.

Thanks to the efforts of his family and some recent exhibitions, the work of Bob Beach is enjoying a surge of renewed and added interest. The offering of two canvases in this sale will mark his first ever appearance at auction.

Robert Owen (Bob) Beach was born in New Brunswick, Canada on December 29th, 1923. During WWII, he enlisted in the Royal Canadian Air Force, where he was able to exercise his passion for things with motors that travel very fast. That deep passion manifested itself again later with his collection of classic cars and motorcycles, the latter being his ride of choice well into his seventies and early eighties. Following the War, before his work as a muralist and easel painter, Bob Beach made his living as a medical illustrator. Obviously an artist by nature, this would be an interesting application of Bob's talents. As students, artists are first taught to 'paint what you see.' This approach presents a challenge for the aspiring medical illustrator who works not with what they see, but with what they visualize after reading scientific papers, meeting with medical experts, observing surgeries, or following laboratory procedures. It's after downloading the verbal and text based data from these encounters to their minds that they then would paint what they see, the visualization they have created in their mind, expanding on their talents as an artist.

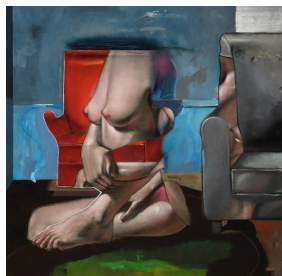
It's through the lens of these concepts that we can begin to see how Bob may have come upon this composition in his mind, and laid it to canvas. We can muse on the impetus of the imagery while enjoying the rich color, texture and visual impact.

REVIEWS:

'Untitled' Volume 1, Number 1. Review by Richard Knowled, Editor and Professor of Art, Memphis State University.

EXHIBITIONS:

- Accepted, Florida State Fair, Southeastern Art Festival, 1966, 1967 (tour), 1969 (tour).
- Artists of the Southeast, Delgado Museum, New Orleans, L.A. 1967.
- 8th Hunter Gallery Annual, Chattanooga, TN, for show and tour, 1967.
- Group show at the University of Florida Teaching Gallery, 1968.
- Group show at Micanopy Center for Modern Art, 1969, 1970, 1971.
- Group show at the Nordess Gallery, New York, N.Y. 1969.
- Two- man show at the Micanopy Center for Modern Art, 1970.
- Florida Painters, Gallery of Contemporary Art, Winston-Salem, NC, 1970.
- Artists of the Southeast, Delgado Museum, New Orleans, LA,



1971.

- Paintings exhibit at Corcoran Gallery, Washington, DC, at request of the Director, 1973.
- One- man show at Trend Gallery, Tampa, FL, 1973.
- Paintings exhibited at Reflections Gallery, Atlanta, GA, 1973,
- Realism in North Carolina, Min Museum, Charlotte, NC, 1974.
- One- man show at Memphis State University, Memphis, TN, 1975.
- One- man show at University of South Florida, Tampa, FL, 1978.
- Lemoyne Art Foundation- Best of Show, 1978.
- Society of Four Arts, Palm Beach, FL. 1980.
- Thomas Cultural Center, Gainesville, FL., 1981.
- North Florida Artists Invitational, Florida School of the Arts, 1983.
- North Florida Artists Exhibition, North Miami Museum and Art Center, 1984.
- Stetson University, two- man exhibition, Deland, FL, 1985.
- Classic Car Club of America, Invitational Art Exhibit, Gilmore, MI. 1992, 1993, 1994.
- Gainesville Airport, Gainesville, FL., 1995.

INSTALLATIONS:

- Matheson Historical Center, Gainesville, FL.
- Santee Cooper Interpretation Center, Design and exhibits, Santee, SC.

- Floyd Hall, University of Florida, Gainesville, Florida.
- Florida State Natural History Museum.

Fellowships.

- Florida Division of Cultural Affairs.

- 1977-1978 painting.

- 1983-1984 painting.

- Ossabaw Foundation, painting.

Overall framed size measures 59 x 60.5 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

19 :: HERBERT DAVIDSON (1930-2018) TROMPE L'OEIL ON CANVAS

'The Circus' (Circa 1970.)

The slightly surreal oil on canvas with trompe l'oeil technique is signed lower left, a label for the Frank J.

Oehlschlaeger Gallery Chicago, Illinois verso.

Canvas measures 11.25 x 14 with a framed size of 17.75 x 20.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

Examination under UV light confirms the complete absence of inpainting or touch-up.



LOT 23



John Nathaniel Fenton (1912-1977) Oil On Canvas

20 :: JOHN STEUART CURRY
(1897-1946) CONTE CRAYON
STUDY

'Study after Rubens, Rape of the
Daughters of Lysippus' (1938)

The work in two colors of conte
crayon on cream wove paper is signed
and inscribed lower right corner of the sheet: Copy of Rubens
Munchen July 1938 JSC -.

Sight size measures 10 x 13 with a framed size of 17.25 x 21.25
inches.

Very good condition, the full untrimmed sheet, not laid down,
no damage, punctures, tears or repair.



21 :: JAMES AYERS (BORN 1969)
NATIVE AMERICAN OIL ON
CANVAS

(2000)

The portrait of a seated Native
American woman in blanket is signed
lower right front in red.

Canvas measures 24 x 18 inches.

Very good original untouched
condition. There are no issues of major
scratches, losses, repairs, in-painting or
touch-up.



22 :: DERRICK BREIDENTHAL
(BORN 1971) OIL ON ARTIST'S
BOARD

'Bottom Place' (2016)

The serene, nocturnal study of light
beams and space is interesting on a
number of levels, including the depiction of how light can be seen
from a position long before that position is actually illuminated.
The work, with its sumptuous texture that must be seen in person
to be fully appreciated, is signed and titled verso by the Kansas
City artist Derrick Breidenthal, who studied at University of
Kansas and Johnson County College.

Overall framed size measures 24 x 36 inches.

Very good original condition. There are no issues of scratches,
losses, repairs, in-painting or touch-up.



23 :: JOHN NATHANIEL FENTON
(1912-1977) OIL ON CANVAS

(Third quarter of the 20th century.)

The procession of slightly abstracted
figures on a surreal beach is signed in
red lower right front.

Canvas measures 34 x 30 with a
framed size of 38.5 x 34.25 inches.

Very good condition, noting two
small areas of professional restoration,
less than 5% of area in-painted.



24 :: JOHN NOLF (1872-1950)
REGIONALIST OIL ON CANVAS

'Farm Boy' (First quarter of the 20th
Century.)

The oil on canvas of a young man
wearing overalls and misshapen straw
hat is signed upper left.

An original cardstock label tacked to
the frame is inscribed in pencil, 'Farm
Boy EH- This ????? was farmer at
Rockford and De Kalb.'

The Illinois towns listed there are about 47 and 35 miles,
respectively, from Grand Detour, Illinois, location of the Artist's
Colony where Nolf considered himself the unofficial mayor.

John Thomas Nolf, short-term resident of Joplin, Missouri and
many other locales, lived a pretty colorful life before becoming an
artist. Winnings from a poker game bought him a first class ticket
to Chicago where he attended the Chicago Art Institute, launching
his career as an artist, an illustrator, and a teacher. He is most
associated with the quaint Illinois village of Grand Detour where
some described him as 'Will Rodgers without the chewing gum and
lariat.'

The people and places on the farms around Grand Detour,
Illinois often provided inspiration for Nolf's regionalist paintings.

Canvas measures 22.25 x 18.25 with a framed size of 26.75 x
22.75 inches.

Very good original untouched condition. There are no issues of
major scratches, losses, repairs, in-painting or touch-up.
Examination under UV light confirms the complete absence of
inpainting or touch-up.



25 :: ROBERT O. BEACH (1923-
2005) ACRYLIC ON CANVAS

'Torso II' (1970)

The innovative and dynamic blend of
surrealistic figure study with vibrantly
colored abstraction in interesting
textures on canvas is signed lower right
front.

Thanks to the efforts of his family and
some recent exhibitions, the work of
Bob Beach is enjoying a surge of
renewed and added interest. The offering of two canvases in this



LOT 26



Aubrey Dale Greer (1904-1998)
Across the Canyon (Second quarter of the 20th century)

sale will mark his first ever appearance at auction.

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- Realism in North Carolina, Min Museum, Charlotte, NC, 1974.
- One- man show at Memphis State University, Memphis, TN, 1975.
- One- man show at University of South Florida, Tampa, FL, 1978.
- Lemoyne Art Foundation- Best of Show, 1978.
- Society of Four Arts, Palm Beach, FL. 1980.
- Thomas Cultural Center, Gainesville, FL., 1981.
- North Florida Artists Invitational, Florida School of the Arts, 1983.
- North Florida Artists Exhibition, North Miami Museum and Art Center, 1984.

- Stetson University, two- man exhibition, Deland, FL, 1985.
 - Classic Car Club of America, Invitational Art Exhibit, Gilmore, MI. 1992, 1993, 1994.
 - Gainesville Airport, Gainesville, FL., 1995.
 - Installations.
 - Matheson Historical Center, Gainesville, FL.
 - Santee Cooper Interpretation Center, Design and exhibits, Santee, SC.
 - Floyd Hall, University of Florida, Gainesville, Florida.
 - Florida State Natural History Museum.
- FELLOWSHIPS:
- Florida Division of Cultural Affairs.
 - 1977-1978 painting.
 - 1983-1984 painting.

Overall framed size measures 61.5 x 49.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

26 :: A.D. GREER (1904-1998) MOUNTAIN LANDSCAPE OIL ON CANVAS

'Across the Canyon' (Second quarter of the 20th Century.)

Signed lower right and titled verso, the autumn landscape is displayed in a handsome frame of nice quality with custom corners.

Canvas measures 24 x 36 with a framed size of 43.75 x 31 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.



27 :: BENSON B. MOORE (1882- 1974) OIL ON ARTIST'S BOARD

'Pines Near Citra, Florida' (Circa 1940s)

The Florida landscape with pines hung in moss above an egret near water is signed in black pigment lower left and titled verso.

Board measures 10 x 14 with a framed size of 15.5 x 19.5 inches.

Very good condition, noting one area of retouch as cited verso in the conservator's report.



28 :: CHARLES BANKS WILSON
(1918-2013) THOMAS HART
BENTON

'Thomas Hart Benton' (1977)

A rare bronze sculpture portrait of the American artist Thomas Hart Benton (1889 - 1975) in full stride with portfolio in hand, after the life-sized bronze installed on the campus of the Kansas City Art Institute in 1990. This model from an edition of 200 castings and numbered 28 of 200.

Measures 11 x 6 x 5.5 inches.

Very good condition throughout, no damage, repair or wear to bronze or wood.



29 :: A. D. M. COOPER (1856-1924)
CALIFORNIA OIL ON CANVAS

'Coastal Lupines and Poppies' (Circa 1920)

The oil on canvas is signed and dated 1920 lower left and titled by a dealer listing later.

Canvas measures 20 x 24 with a framed size of 28.25 x 32.5 inches.

Examination under UV light confirms the complete absence of inpainting or touch-up.



30 :: IRMA RENE' KOEN (1884-1975) GOUACHE ON ARTIST'S BOARD

'August Day' (First quarter of the 20th Century.)

The modernist leaning composition depicting a pier and harbor on a summer day is signed in red pigment lower left.

Ms. Koen, an Illinois artist also associated with California, is known to have maintained a studio in Rockport and studied at the Boothbay Harbor Art Colony in Maine.

This work is found intact and untouched in its original frame and mounts.

Sight size measures 11.5 x 11.5 with a framed size of 22.5 x 22.5 inches.

Apparently the condition is very good, very clean, all original, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



31 :: EDITH K. WOODBURY
(KANSAS 1868-1965) OIL ON
CANVAS

'Mountain Lake' (Mid 20th Century)

The large Colorado landscape with snow-covered peaks above a mountain lake is painted in a pleasing palette of thick impasto, and signed by the artist lower right front.

The following biography for the artist is provided by the consignor.

Edith K. Woodbury (Born Binghamton NY, 1868; Died Newton KS, February 27, 1965)

Painter, specialties landscapes, flower studies. Lived in Newton KS from 1900-1960s. Studied at Bethany College, Lindsborg from 1926-33 as a pupil of Birger Sandzen.

Member: Prairie Water Color Painters.

Exhibitions:

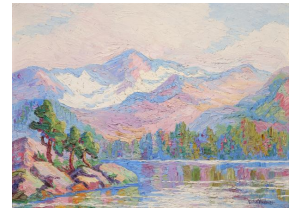
Annual Kansas Artists Exhibition, seventeen appearances between 1925 and 1942.

Collections:

Sandzen Memorial Art Gallery.

Canvas measures 18 x 24 with a framed size of 28 x 34.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



32 :: STANLEY GALLI (1912-2009) '57 CHEVROLET
ILLUSTRATION

'It Likes to Flex Those Big New Muscles' (1957)

The published mixed media on board illustration painting is signed upper right, and depicts the 1957 Bel Air Sport Coupe traversing a steep mountain overpass as a streamliner locomotive in Santa Fe's Warbonnet colors passes below.

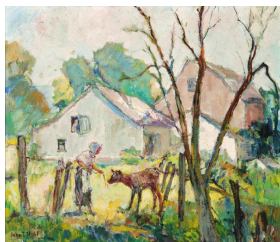
Sight size measures 8.75 x 19.75 with a framed size of 19.5 x 30.5 inches.

Very good original untouched condition. There are no issues of scratches, losses, repairs, in-painting or touch-up.

33 :: JOHN NOLF (1872-1950)
REGIONALIST OIL ON ARTIST'S
BOARD

'Spring Calf' (Second quarter of the
20th Century.)

The composition of a young girl and
calf in a sunlit Midwest barnyard is
signed lower left front.



John Thomas Nolf, short-term resident of Joplin, Missouri and many other locales, lived a pretty colorful life before becoming an artist. Winnings from a poker game bought him a first class ticket to Chicago where he attended the Chicago Art Institute, launching his career as an artist, an illustrator and a teacher. He is most associated with the quaint Illinois village of Grand Detour, home of the Grand Detour Artist's Colony to which he described himself as mayor. Others, it has been reported, described him as 'Will Rodgers without the chewing gum and lariat.' Biographers also report that the people and places around Grand Detour often provided inspiration for Nolf's paintings. That may explain the strong similarities of the barnyard plot in this composition, and another in this auction,

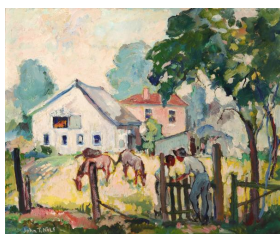
Board measures 24 x 28 with a framed size of 28.75 x 32.5 inches.

Very good original untouched condition, noting a dime-sized area upper left quadrant just above the trees where a thin top layer of paint is lost, showing green foundation. Examination under UV light confirms the complete absence of inpainting or touch-up.

34 :: JOHN NOLF (1872-1950)
REGIONALIST OIL ON MASONITE

'Gateside Conversation' (Second
quarter of the 20th Century.)

The composition of a young man and
woman at the edge of a Midwest
barnyard is signed lower left front.



John Thomas Nolf, short-term resident of Joplin, Missouri and many other locales, lived a pretty colorful life before becoming an artist. Winnings from a poker game bought him a first class ticket to Chicago where he attended the Chicago Art Institute, launching his career as an artist, an illustrator and a teacher. He is most associated with the quaint Illinois village of Grand Detour, home of the Grand Detour Artist's Colony to which he described himself as mayor. Others, it has been reported, described him as 'Will Rodgers without the chewing gum and lariat.' Biographers also report that the people and places around Grand Detour often provided inspiration for Nolf's paintings. That may explain the strong similarities of the barnyard plot in this composition, and another in this auction,

Board measures 17.75 x 22 with a framed size of 21.75 x 25.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up. Examination under UV light confirms the complete absence of inpainting or touch-up.

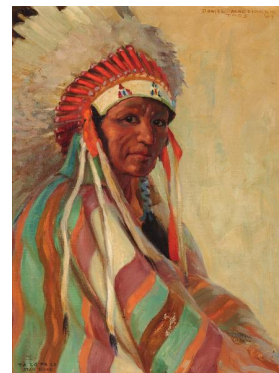
**35 :: DANIEL MACMORRIS (1893-
1981) TAOS INDIAN PORTRAIT**
1921

'TA LO PA LE 'Star Road' (1921)

The oil on canvas portrait is signed
upper right and inscribed Taos '21. This
work was painted when MacMorris was
27 years old, before his time as an artist
in New York, and 6 years after the
Society of Taos Artists was founded,
launching an entire American art
movement. The scenes and the pueblo
peoples of the region were favorite subjects of those early society
members. In fact, in 1920, co-founder Ernest L. Blumenschein
painted a portrait of two indigenous locals including one named
TA LO PA LE 'Star Road', presumably the same 'Taos Indian'
referred to in the inscription verso.

Canvas measures 24 x 18 with a framed size of 30.5 x 24.75 inches.

Good condition, noting a puncture in the canvas lower center as shown in the online images. There are no other condition issues or replacements.



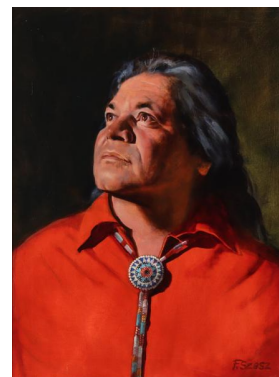
36 :: FRANK SZASZ (1926-1995)
NATIVE AMERICAN PORTRAIT O/
C

(Third quarter of the 20th century.)

The portrait of a Navajo man wearing
bolo is signed lower right front.

Canvas measures 24 x 18 with a
framed size of 30 x 24 inches.

Very good original untouched
condition. There are no issues of major
scratches, losses, repairs, in-painting or
touch-up.



37 :: FRED SHANE (1906-1992)
REGIONALIST OIL ON PAPER
1947

'Changing for a Swim' (1947)

The work on thick paper or cardstock
depicts a couple dressing before or after
a swim and is signed lower right in black pigment with a date of
'47.

Painted a few years after Shane served as an artist correspondent for the U.S. Army Medical Corps, the style and subject matter of this composition are consistent with the artist's regionalist roots, even if the location is not. While he is most associated with Missouri and Colorado, more than a few works similar to this are known, including one titled Beach at Santa Monica.

Sight size measures 12.5 x 18 with a framed size of 21.75 x 26.5 inches.

Very good original untouched condition. There are no issues of scratches, losses, repairs, in-painting or touch-up.



38 :: FRANK SZASZ (1926-1995)
NATIVE AMERICAN PORTRAIT O/
C

(Third quarter of the 20th century.)
The portrait of a Navajo man wearing bolo is signed lower right front.
Canvas measures 24 x 18 with a framed size of 28.5 x 22.75 inches.
Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



39 :: PAUL GRIMM (CALIFORNIA 1891-1974) OIL

'Untitled Mountains and Verbena'
(Mid 20th Century)

The California landscape with verbena, desert and mountains is displayed in a fine frame and signed lower right.

Board measures approximately 7.5 x 9.25 with a framed size of 10.5 x 12.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



40 :: LINCOLN FOX (BORN 1942)
NATIVE AMERICAN BRONZE GROUP

'Passing of Medicine Man' (1972)
The dramatic bronze casting in dark brown patina depicts a winged figure above a more earthly figure passing into afterlife. The work is signed in the casting, dated, and numbered 21 from an edition of 30.

Measures 16 x 13 x 9 inches.

Very good condition throughout, no damage, repair or wear.



41 :: GUS SHAFER (1907-1985)
BRONZE WARRIOR ON HORSEBACK

'Attack' (1971)
The dynamic composition of a charging Native American on horseback is signed, dated, titled, and numbered in the casting of 12 from only 15 sculptures produced.

Measures 15 x 18 x 8 inches. Book measures 11.5 inches.

Very good condition throughout, no damage, repair or wear.



42 :: EMERSON EVERETT GLASS
(1916-1987) OIL ON PANEL

'Sunrise at Chok-Wee-Aho' (Mid 20th Century)

The view of a high altitude lake and the sun on a horizon is signed lower right and titled verso.

Everett Emerson Glass is a recently re-discovered artist largely self-taught and most associated with Kansas and the West.

Board measures 9 x 12 with a framed size of 14.5 x 17.5 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



43 :: EMERSON EVERETT GLASS
(1916-1987) OIL ON CANVAS

'Untitled Treeline View' (Mid 20th Century)

The view of rock formations and pines at the tree line is signed lower right.

Everett Emerson Glass is a recently re-discovered artist largely self-taught and most associated with Kansas and the West.

Board measures 9.25 x 12 with a framed size of 12.25 x 15 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



44 :: A. E. BURDIN (1866-1927) OIL
ON CANVAS LANDSCAPE (2)

(1920)

Each of the pair of oil on canvas landscapes is signed lower right front.

Burdin was a landscape painter and photographer associated most with Washington state and the Yukon Territory of Alaska. That said, he also lived, painted and sometimes exhibited his work in Wisconsin, Iowa, and New York. He was a member of the Chicago Society of Artists.

Each canvas measures 12.25 x 16.25 with a framed size of 17 x 21 inches.

Good original condition framed behind glass, each displays moderate craquelure, clean, no damage or repair.



45 :: THOMAS L. LEWIS (1907-1978) TAOS DESERT OIL ON CANVAS

(Third quarter of the 20th century.)

The desert valley view with Sangre de Cristo mountains is displayed in its original frame and signed lower right with the inscribed Taos.



Canvas measures 25 x 30 with a framed size of 34.25 x 39.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

46 :: THOMAS L. LEWIS (1907-1978) TAOS DESERT OIL ON CANVAS

(Third quarter of the 20th century.)

The desert valley view with Sangre de Cristo mountains is displayed in its original frame and signed lower right with the inscribed Taos.

Canvas measures 23 x 28 with a framed size of 32 x 37 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



47 :: MATTIE LIETZ (1893-1956) ROCKPORT OIL ON ARTIST'S BOARD

'Shaded Street Rockport' (Second quarter of the 20th Century.)

The oil on artist's board is signed by the Mattie Lietz lower left front and

found with artist supply label for Tonsberg / Hatfield's Color Shop Boston, Cambridge, Rockport and E. Gloucester verso.

Early 20th century female artist Mattie Lietz is most associated with Illinois, but lived and painted in various locales around the country. She studied and exhibited at the Chicago Institute and at Butler College in Irvington, Indiana. She herself taught at various Schools and summer programs in Illinois including the Grand Detour Artist Colony where she both taught, and studied under the colony's leading figure at the time, John Nolf who is also represented in this auction. She painted in Rockport and Gloucester, Massachusetts and exhibited with the National Academy of Design in New York.

Board measures 16 x 20 with a framed size of 21.5 x 25.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



48 :: MATTIE LIETZ (1893-1956) ROCKPORT OIL ON BOARD

'Street in Rockport' (Second quarter of the 20th Century.)

The oil on artist's board is signed by the Mattie Lietz lower left front and

found with artist supply label for Tonsberg / Hatfield's Color Shop Boston, Cambridge, Rockport and E. Gloucester verso.

Early 20th century female artist Mattie Lietz is most associated with Illinois, but lived and painted in various locales around the country. She studied and exhibited at the Chicago Institute and at



Butler College in Irvington, Indiana. She herself taught at various Schools and summer programs in Illinois including the Grand Detour Artist Colony where she both taught, and studied under the colony's leading figure at the time, John Nolf who is also represented in this auction. She painted in Rockport and Gloucester, Massachusetts and exhibited with the National Academy of Design in New York.

Board measures 16 x 20 with a framed size of 19.75 x 23.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

49 :: RUDOLPH WEBER (1872-1949) QUAY DE ROTTERDAM

'On the Quai de Rotterdam' (Late 19th century.)

The oil on canvas is signed lower left and once more verso on the wood stretcher in pencil along with the inscription On the Quai de Rotterdam.

Canvas measures 23 x 31 with a framed size of 30.5 x 39 inches.

Examination under UV light confirms the complete absence of inpainting or touch-up. There are two 1-inch by 2-inch areas where paint is absent and the canvas is exposed from front. These are unexplained areas of loss, not punctures.



50 :: EMERSON EVERETT GLASS (1916-1987) OIL ON PANEL

'Untitled View of Windswept Pines' (Mid 20th Century)

The view of high altitude windswept pines below a sun and sky in pleasing pinks, purples and yellow is signed lower right.

Everett Emerson Glass is a recently re-discovered artist largely self-taught and most associated with Kansas and the West.

Sight size measures 6.75 x 6.75 with a framed size of 16.25 x 16.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



51 :: CLINTON JOHNSON (1867-1952) OIL ON BOARD 1939

'Untitled Desert Landscape' (1939)

The desert landscape with spire ruins and rock formations is signed and dated lower left front.

Board measures approx. 7.5 x 9.25 with a framed size of 10.5 x 12.5 inches.

Very good condition.



52 :: EARLY 20C AMERICAN OIL, MANNER OF THE NEW HOPE SCHOOL

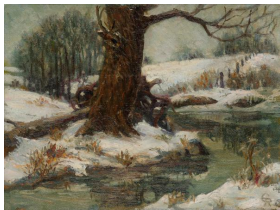
(First quarter of the 20th Century.)

The oil on canvas mounted to board is signed with a two letter monogram in sgraffito technique through the impasto paint lower right front. No other markings of any type were found.

The subject, view, style, and technique are all reminiscent of works by the Pennsylvania School group of early 20th century impressionists.

Board measures 12 x 16 with a framed size of 14.75 x 18.5 inches.

Very good condition, noting an area of inpainting at the base of the central tree. Otherwise very good without other inpainting or touch-up.



53 :: GERRY METZ (1943-2018) WATERCOLOR WITH GOUACHE

'Short of Elk' (Late 20th Century)

The wintry landscape with cool glow of the sun depicted through an overcast sky above a hunter on horseback is signed lower right, titled verso on the board, and again by a gallery label.

Sight size measures 10.5 x 13.75 with a framed size of 17.25 x 20.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



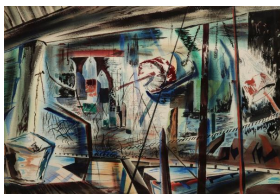
54 :: ARTHUR HEALY (1902-1978) SALMAGUNDI EXH WATERCOLOR

'The Upper Field' (1950)

The deconstructed composition with boats and buoys on a wharf is signed upper right and displayed in the original frame with a Salmagundi Club Water Color & Sculpture Exhibition label verso.

Sight size measures 20.5 x 29.75 with a framed size of 32 x 41 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



55 :: ERNEST LACY (BORN 1928) MIXED MEDIA ON PAPER

'Marigolds, Asters and Zinnias' (1972)

The watercolor embellished with pastel is signed lower right front and verso.

Sight size measures 14.5 x 19 with a framed size of 23.25 x 29.25 inches.



Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.

56 :: MATTIE LIETZ (ILLINOIS 1893-1956) GALENA OIL ON BOARD

(Second quarter of the 20th Century.)

The oil on artist's board depicts the Old Market House State Historic Site in Galena, Illinois built circa 1845. The work is signed lower left by Mattie Lietz.

Early 20th century female artist Mattie Lietz is most associated with Illinois, but lived and painted in various locales around the country. She studied and exhibited at the Chicago Institute and at Butler College in Irvington, Indiana. She herself taught at various Schools and summer programs in Illinois including the Grand Detour Artist Colony where she both taught, and studied under the colony's leading figure at the time, John Nolf who is also represented in this auction. She painted in Rockport and Gloucester, Massachusetts and exhibited with the National Academy of Design in New York.

Sight size measures 14.75 x 115.75 with a framed size of 19 x 20.25 inches.

Very good condition, noting a blush to the surface that appears slightly whitish. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



57 :: MATTIE LIETZ (ILLINOIS 1893-1956) OIL ON ARTIST'S BOARD

'Village in the Foothills' (Second quarter of the 20th Century.)

The oil on artist's board signed lower right depicts a village near foothills executed in a painterly style and displayed in the original frame.

This curious landscape with foothills is unlike the other Mattie Lietz compositions in this sale, Rockport and Midwest scenes.

Early 20th century female artist Mattie Lietz is most associated with Illinois, but lived and painted in various locales around the country. She studied and exhibited at the Chicago Institute and at Butler College in Irvington, Indiana. She herself taught at various Schools and summer programs in Illinois including the Grand Detour Artist Colony where she both taught, and studied under the colony's leading figure at the time, John Nolf who is also represented in this auction. She painted in Rockport and Gloucester, Massachusetts and exhibited with the National Academy of Design in New York.

Board measures 16 x 20 with a framed size of 22 x 25.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



58 :: JOHN NOLF (ILLINOIS 1872-1950) OIL ON ARTIST'S BOARD

(Early 20th Century.)

The Midwest river landscape is signed lower left, twice, and displayed in a carved frame with custom molded corners.

Board measures 16 x 20 with a framed size of 19.5 x 23.75 inches.

Very good original condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up. Light soiling.



59 :: ERNEST FREDERICKS (1877-1959) OIL ON CANVAS

(Circa 1940s.)

The oil on canvas is signed Ernest Fredericks in black pigment lower left, pseudonym for Fred Swedlund, Swedish-American artist from McPherson, Kansas who studied and exhibited in Chicago, and settled in the Ozark artist's enclave of Eureka Springs, Arkansas.

Canvas measures 24 x 30 with a framed size of 27.75 x 33.75 inches.

Very good condition, noting some craquelure, no damage, replacements or repair.



60 :: JOHN NOLF (1872-1950) OIL ON ARTIST'S BOARD

(1920s)

The impressionist view of falls and a lake is signed lower right.

Board measures 16.25 x 20.25 with a framed size of 21 x 25 inches.

Very good condition, noting considerable surface soiling.



61 :: RUSSEL COWLES (1887-1979) CONTE CRAYON ON PAPER

Signed Cowles lower left.

Image measures 20.5 x 8 with a framed size of 31 x 24.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



62 :: RON RAYMER (MISSOURI 1943-2018) ACRYLIC ON BOARD

'Mountains' (Late 20th/Early 21st Century)

The small format work is displayed in a nice frame and signed lower right.

Board measures 3.5 x 8.5 with a framed size of 7 x 11.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

63 :: AMY BURNETT (BORN 1944) WATERCOLOR ON PAPER

'Dress of the Nez Perce' (1984)

Signed within the image and titled along the lower edge with date.

Sight size measures 8.5 x 5.5 with a framed size of 16.5 x 13.25 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



64 :: BETTINA LESIEUR (Born 1957) CAPE COD OIL ON BOARD

(Late 20th/Early 21st Century)

The coastal view with distant lighthouse is signed lower right and smartly framed.

Board measures 3 x 7 with a framed size of 8 x 12 inches.

Very good original untouched condition. There are no issues of scratches, losses, repairs, in-painting or touch-up.

LOT 65



Ansel Adams (1902-1984) Silver Gelatin Print
Clearing Winter Storm, Yosemite National Park, California
(Early 1960s)

65 :: ANSEL ADAMS (1902-1984)

CLEARING WINTER STORM,

SIGNED

'Clearing Winter Storm, Yosemite National Park, California' (Early 1960s.)

The gelatin silver print from the circa 1937 negative is signed in pencil on the mount just below the image lower right, and with stamped title back side along with Carmel stamp without zip code (before 1963).

This image illustrates the cover of Ansel Adams: Yosemite and the Range of Light by Paul Brooks.

Boston, MA: New York Graphic Society, 1979.

The image measures 15.5 x 18.75 inches, framed to 25 x 31 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



66 :: ANSEL ADAMS (1902-1984)

MOUNT WILLIAMSON, SIGNED,

1950s

'Mount Williamson, Sierra Nevada from Manzanar, CA' (Circa 1950s)

The gelatin silver print from the circa 1944 negative is signed by Adams in pencil on the mount, lower right corner, the San Francisco studio stamp back side of the mount.

Image measures 14.75 x 18 with a framed size of 31 x 35 inches.

Very good to fine condition. Examination under strong, reflective, raking light confirms that there are no issues of any degree affecting the condition of the image. The mount displays eight extremely fine points of foxing lower right corner around the signature, and two pinpoint bits near the lower left corner, all are on the mount and most, not all, are visible without magnification.



67 :: IRVING PENN (1917-2009)

LION 3/4 VIEW SIGNED IN

PENCIL

'Lion (3/4 view)' (1986)

The Selenium-toned silver print from a photograph taken at Narodni Museum, Prague, Czechoslovakia in 1986 is from an edition of only 19. Signed verso in pencil; titled, dated and numbered verso in ink. annotated in ink and pencil.

Purchased from Fraenkel Gallery with provenance to The Collection of Richard Avedon.

Exhibited: Eye of the Beholder: Photographs from the Collection of Richard Avedon.

Illustrated: Passage, page 265 and Irving Penn: Master Images, page 72.

Image measures 19 x 23 3/8 on 22 x 26 inch mount, framed size



of 28 x 32 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

68 :: A NEWLY DISCOVERED

HALF PLATE GOLD MINING

DAGUERREOTYPE

'Sluicing 1840s.' (1845)

The outstanding example is framed by the photographer in a way that guides the eye into the scene via a diagonal

wood sluice and highlights its features, like the miner with tinted clothing and rake straddling the wood water trough. To the left is an African American in light blue shirt, denim-colored trousers, and red leggings. To the right are workers in tinted trousers - one with red shirt, one in white. A tin pan on the ground, and the sluice of flowing water are both optimistically embellished with gold nugget highlights. Picks and shovels complete the scene and another elevated wood structure runs horizontally behind the man on the left.

The pate is hallmarked DOUBLE A. GAUDIN 40 as shown in the online images.

Each measures 6 x 4.75 inches.

Very good condition, noting a surface rub to the right of the sluice and typical halo of tarnish. The hinge of the original case has just recently given way.

The image in this case was nearly completely obscured by a thick coating of residue on the inside of the glass, possibly related to whatever the issue was that discolored and affected the red velvet interior of the top cover, as shown in the images. The piece may have come into contact with moisture. Because it appeared there was thick residue on the glass, the piece was opened, the glass was cleaned, the hallmark noted and it was then resealed. The resealing work was not done by an antique photographic image expert. The image was then returned to the case. The fit is very, very tight. Offering the image in the state that it was found in would not have been of proper service to the seller.



LOT 67



Irving Penn (1917-2009)
Lion (3/4 view) (1986)

69 :: SEBASTIAO SALGADO (B. 1944) PENCIL SIGNED PHOTOGRAPH

'Chinstrap Penguins (Pygoscelis Antarctica), Deception Island, Antarctica' (2005)

The silver gelatin print from 2005 photograph, possibly printed later, is signed by the artist in pencil verso and displays the photographer's blindstamp in the lower left corner of the photograph.

Purchased from the Scott Nichols Gallery, San Francisco.

Image measures 20 x 15, sight size mat opening measures 21.25 x 15.75, framed size of 33.75 x 27.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations. There is a tiny speck of debris under the glass on the mat, near the frame lower left area.



70 :: SEBASTIAO SALGADO (B. 1944) PENCIL SIGNED PHOTOGRAPH

'Iceberg Between Paulet Island and the Shetland Islands on the Antarctic Canal, Antarctica' (2006)

The 2006 silver gelatin print from 2005 photograph is signed by the artist in pencil verso and displays the photographer's blindstamp in the lower left corner of the photograph.

Purchased from the Scott Nichols Gallery, San Francisco.

Image measures 14.5 x 20.25, sight size of 15.5 x 20.75 between the mat and the image, and a framed size of 28 x 33.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



71 :: ARNOLD NEWMAN (1918-2006) SILVER GELATIN PHOTOGRAPH

'Igor Stravinsky, New York City'

The unusually large image from 1946, printed later, is signed by the artist in pencil on the mount below the image lower right, and inscribed by the artist in pencil lower left with the title and date of the shot.

The original invoice is included.

For fascinating insights into the germination of this iconic image, visit photographer Marc Silber's 'look at Arnold Newman's iconic photo of Igor Stravinsky and the composition lessons that we can learn from Newman's work.' where he focuses on composition case studies and, in this case, the concept of 'Environmental Portraiture', a term strongly associated with the photographer Arnold Newman.

<https://www.youtube.com/watch?v=2lOwJbcKFRg>.

Image measures 11.5 x 22.5 with a framed size of 27.5 x 33.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

72 :: WILLIAM GARNETT (1916-2006) PENCIL SIGNED PHOTOGRAPH

'Monument Valley, Utah' (1956/1979)

The silver gelatin photograph printed circa 1979 is from an image circa 1956 and signed by the artist in pencil lower right on the mount.

William Garnett is an acclaimed American photographer known for his pioneering work in aerial photography. He used smaller planes to capture his striking, sometimes abstract, images from above, emphasizing the patterns, textures and forms of the natural environment.

The following is a quote by the artist found on Wikipedia, 'I was discharged and heard you could hitchhike on the transport taking GIs home. The airplane was full, but the captain let me sit in the navigator's seat so I had a command view. I was amazed at the variety and beauty of these United States. I had never seen anything like that-in a book, in school, or since then. So I changed my career.'

He won three Guggenheim Fellowships to aid in pursuing his passion, and went on to write a number of books. His work was featured in a great number of exhibitions both during his life and posthumously. Acclaim came early on with exhibitions at the Museum of Modern Art as early as 1955, just ten years after that ride home in the navigator's seat.

Garnett's work is held in numerous museum collections and the subject of shows even today.

Image measures 15.75 x 19.75 with a framed size of 27.25 x 29.25 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as



well; very clean and free from stain, smudge, discoloration, scratches or indentations.



73 :: HIRO (1930-2021) PENCIL SIGNED PHOTOGRAPH. EX -AVEDON

'Game Fowl, Maryland' (1988)

The silver gelatin photograph is signed and numbered by the artist verso in pencil (H#10490-57), title and date stamped verso as well.

Purchased from Fraenkel Gallery, San Francisco with provenance to the Collection of Richard Avedon.

Exhibited: Eye of the Beholder, Photographs from the Collection of Richard Avedon, 2006.

Sight size measures 24 x 41 with a framed size of 31.25 x 47.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

74 :: BRETT WESTON (1911-1993) 1969 SILVER GELATIN PRINT

'Dunes and Clouds, Shoshone' (1969)

The silver gelatin print, described as one of the most difficult to print, is signed and dated by the artist in pencil on the mount.

Purchased from Scott Nichols Gallery, San Francisco. The original invoice is included.

Image measures 10.5 x 13.25 with a framed size of 20.75 x 24.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



75 :: YOUSUF KARSH (1908-2002) GELATIN SILVER PHOTOGRAPH

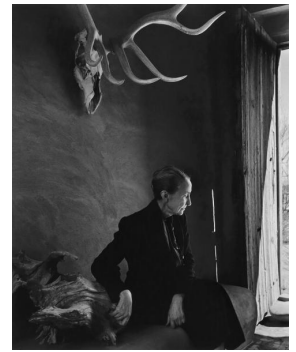
'Georgia O'Keefe'

The image from 1956, printed later, is signed on the mount, photographer's stamp on reverse of the mount.

Illustrated in the artist's book, Portraits of Greatness, originally published in 1959, page 143.

Image measures 19.5 x 15.75 with a framed size of 31.75 x 25.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



76 :: BRETT WESTON (1911-1993) PENCIL SIGNED CONTACT PRINT

'Broken Glass (Ice)' (1953)

The gelatin silver contact print is initialed and dated in pencil on the mount,

Purchased from Scott Nichols Gallery, San Francisco. The original invoice is included.

Image measures 13.75 x 10.25, mount is 18 x 15 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



77 :: BRETT WESTON (1911-1993) PENCIL SIGNED CONTACT PRINT

'Holland Canal' (1971)

The gelatin silver contact print is signed and dated in pencil on the mount, printed mid 1970s.

Purchased from Scott Nichols Gallery, San Francisco, California with the statement that Brett Weston retired the negative for this image in 1980.

This photograph is accompanied by a letter dated 1981 from Douglas Elliott Gallery in San Francisco outlining the provenance to that point.

Image measures 13.75 x 10.75 and mount is 18.25 x 15 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain,



spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

78 :: BRETT WESTON (1911-1993)
PENCIL SIGNED CONTACT PRINT

'Seaweed (Kelp)' (1954)

The gelatin silver contact print is initialed and dated by the the artist in pencil below the image on the mount lower right.



Purchased from Scott Nichols Gallery, San Francisco. The original invoice is included.

Image measures 10.25 x 13.5 with a framed size of 20.75 x 24.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

79 :: WILLIAM GARNETT (1916-2006) PENCIL SIGNED PHOTOGRAPH

'Sand Dune #9, Death Valley, California' (1954)

The silver gelatin print is signed by the artist in pencil lower right on the mount.

William Garnett is an acclaimed American photographer known for his pioneering work in aerial photography. He used smaller planes to capture his striking, sometimes abstract, images from above, emphasizing the patterns, textures and forms of the natural environment.

The following is a quote by the artist found on Wikipedia, 'I was discharged and heard you could hitchhike on the transport taking GIs home. The airplane was full, but the captain let me sit in the navigator's seat so I had a command view. I was amazed at the variety and beauty of these United States. I had never seen anything like that-in a book, in school, or since then. So I changed my career.'

He won three Guggenheim Fellowships to aid in pursuing his passion, and went on to write a number of books. His work was featured in a great number of exhibitions both during his life and posthumously. Acclaim came early on with exhibitions at the Museum of Modern Art as early as 1955, just ten years after that ride home in the navigator's seat. Garnett's work is held in numerous museum collections and the subject of shows even today.

Image measures 19.5 x 15.75 with a framed size of 31.25 x 25.25 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or



deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

80 :: WILLIAM GARNETT (1916-2006) PENCIL SIGNED PHOTOGRAPH

'Reflection of the Sun on Dendritic Flow' (1963/1979)

The silver gelatin print is signed by the artist in pencil lower right on the mount.

William Garnett is an acclaimed American photographer known for his pioneering work in aerial photography. He piloted smaller Cessna planes to capture his striking, sometimes abstract, images from above, emphasizing the patterns, textures and forms of the natural environment.

The following is a quote by the artist found on Wikipedia, 'I was discharged and heard you could hitchhike on the transport taking GIs home. The airplane was full, but the captain let me sit in the navigator's seat so I had a command view. I was amazed at the variety and beauty of these United States. I had never seen anything like that-in a book, in school, or since then. So I changed my career.'

He won three Guggenheim Fellowships to aid in pursuing his passion, and went on to write a number of books. His work was featured in a great number of exhibitions both during his life and posthumously. Acclaim came early on with exhibitions at the Museum of Modern Art as early as 1955, just ten years after that ride home in the navigator's seat.

Garnett's work is held in numerous museum collections and the subject of shows even today.

Image measures 7.25 x 19.5 with a framed size of 19.5 x 29.25 inches.

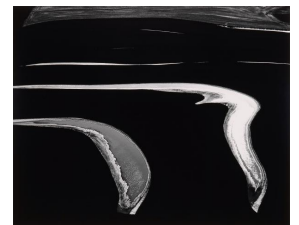
Excellent condition, noting the appearance of three very fine hair's breadth lines in the black emulsion in the area at the mouth of the channel. See the online images. These are not visible in raking light as detectable surface scratches. They do appear under bright light and very close examination.

81 :: WILLIAM GARNETT (1916-2006) PENCIL SIGNED PHOTOGRAPH

'Reflection of the Sun on Illinois Farm After Heavy Rain' (1977)

The large silver gelatin photograph is signed by William Garnett in pencil lower right on the mount below the image.

William Garnett is an acclaimed American photographer known for his pioneering work in aerial photography. He used smaller



planes to capture his striking, sometimes abstract, images from above emphasizing the patterns, textures and forms of the natural environment while he navigated the plane.

The following is a quote by the artist found on Wikipedia, 'I was discharged and heard you could hitchhike on the transport taking GIs home. The airplane was full, but the captain let me sit in the navigator's seat so I had a command view. I was amazed at the variety and beauty of these United States. I had never seen anything like that-in a book, in school, or since then. So I changed my career.'

He won three Guggenheim Fellowships to aid in pursuing his passion, and went on to write a number of books. His work was featured in a great number of exhibitions both during his life and posthumously. Acclaim came early on with exhibitions at MoMA, NY as early as 1955, just ten years after that ride home in the navigator's seat. Garnett's work is held in numerous museum collections.

Image measures 15.5 x 19.75 with a framed size of 27.25 x 29.25 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

82 :: ARNOLD NEWMAN (1918-2006) SILVER GELATIN PHOTOGRAPH

'Ghost Ranch, New Mexico'

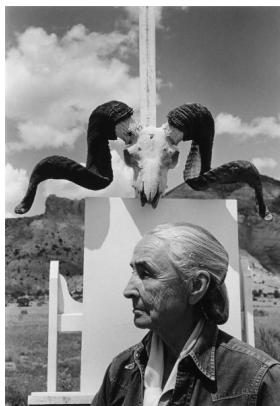
The image from 1946, printed later, is signed titled and dated by Arnold Newman in pencil in the margin on the mount.

The image is displayed in a custom stained and waxed wood frame.

Purchased from Scott Nichols Gallery, San Francisco, California.

Sight size measures 12.75 x 8.5 with a framed size of 21.75 x 17.75 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



83 :: BRETT WESTON (1911-1993) SIGNED SILVER GELATIN PHOTO

'New York Trolley aka Trolley, Buildings, End of Forty-Second Street, New York' (Circa 1951.)

The silver gelatin photograph is signed in pencil on the back side, upper right corner of the mount. Stamped and numbered 11 from the New York portfolio, an unrealized edition of 50, of which approximately 35 were completed.

Purchased from Scott Nichols Gallery, San Francisco. The original invoice is included.

Image measures 7.75 x 9.75, mount is 13.75 x 16 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



84 :: BRETT WESTON (1911-1993) SIGNED SILVER GELATIN PHOTO

'Ice Abstraction' (1977)

The silver gelatin photograph, an image from 1974 printed before 1977, is signed and dated by the artist in pencil on the mount lower right corner.

Image measures 9.75 x 7.75, mount is 15 x 13.25 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



85 :: BRETT WESTON (1911-1993) PENCIL SIGNED CONTACT PRINT

'Mendenhall Glacier, Alaska' (1973)

The gelatin silver contact print is signed and dated in pencil lower left edge of the Crescent board mount, an image printed no later than 1973.

Purchased from Scott Nichols Gallery, San Francisco, California with the statement that Brett Weston retired the negative for this image in 1980. The dealer adds that 'Vintage prints of Mendenhall Glacier are exceedingly rare.'

Image measures 7.5 x 9.5, mount is 13.25 x 15 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain,



spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.

86 :: ARTHUR TRESS (BORN 1940) SIGNED SILVER GELATIN PHOTO

(1980)

The silver gelatin photograph is signed by the artist in ink on the mount lower right.

Another example of this image offered at auction was inscribed, 'Fantasmagorie - Burning Mannequin, Death Valley, Ca' along the mount's lower edge and an annotation that indicates that the artist printed this image in an edition of 25 prints.

Image measures 7.75 x 7.5, sheet is 8.25 x 8 with a framed size of 19.5 x 19.5 inches.

There are graphite lines drawn with a straight edge on the face of the image approximately 1/16th inch from the edge of the image on all four sides. A small but of graphite shows on the mount at the upper and lower right corners.



87 :: PETER FELDSTEIN (1942-2007) CIBACHROME PHOTO PRINT

(Late 20th/Early 21st Century)

The unusually large format abstract expressionist composition in the Cibachrome photography process.

Peter Feldstein was an American photographer and professor of Art at the University of Iowa notable for, among other things, his Oxford Project where he, in 1984 he invited all of Oxford, Iowa's 676 residents to have their portraits taken. Nearly every resident participated. Twenty years later he re-photographed many of the original participants and recorded their life experiences, stories and changes in personal, social, and economic circumstances through photography and interviews. The sociologically significant project and companion book wide recognition.

Peter Feldstein's works of art photography are held in numerous museums and corporate collections.

Sight size measures 25 x 32 with a framed size of 31.5 x 38.25 inches.

Very good original untouched condition. There are no issues of scratches, rubs, improper handling or mounting, stain, waves, creases, damage or repair.



88 :: HOWARD BOND (BORN 1931) SILVER GELATIN PHOTOGRAPH

'Oxbow Bend Grand tetons'

The image is signed by the artist in pencil lower right on the mounting board,

The view is an oxbow side channel of the Snake River below Mount Moran, one of the most popular photographic subjects in the park.

Image measures 10 x 12.5 with a framed size of 17.25 x 17.5 inches.

Very fine to pristine condition. Examination under strong, reflective, raking light confirms that there are no issues to any degree. The emulsion area is flawless with no signs of damage or deterioration. No silvering, discoloration, cracking, peeling, stain, spotting or restoration. The mounts are very fine to pristine as well; very clean and free from stain, smudge, discoloration, scratches or indentations.



89 :: RENE MAGRITTE (1898-1967) PENCIL SIGNED ARTIST'S PROOF

'La Sourire du Diable (The Smile of the Devil)' (1966)

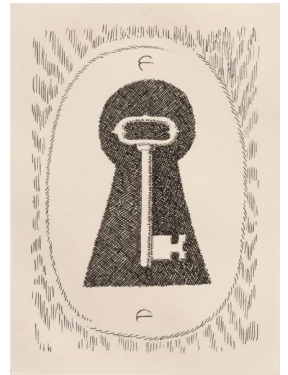
The artist's proof etching numbered 1 from an edition of 5 artist's proof prints on watermarked Richard de Bas paper is inscribed E.A. for 'epreuve d'artiste', Artist's Proof in French. This rare edition is signed by the artist in pencil below the image lower right, printed by

Atelier Rigal, Paris and illustrated in Kaplan and Baum, The Graphic Work of Rene Magritte, New York: II Editions, 1982. #7.

Rene Magritte and Salvador Dali were the most prominent of all surrealists. While Dali is associated with the bizarre, Magritte challenges viewers' conceptions of reality and presents quiet philosophical puzzles, like a floating key (what it fits is not known) in another world as viewed through a key hole.

Image size 7 x 5, sheet measures 15.25 x 11.25, the frame is 20 x 16.5 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.



90 :: ROBERT MOTHERWELL (1915-1991) PENCIL SIGNED LITHOGRAPH

'Alberti Elegy' (1981)

The aluminum plate lithograph numbered 36 from an edition of 100 prints is printed on fine tan-colored Japanese Okawara handmade paper applied to white TGL handmade paper on which the artist has signed with initials and numbered in pencil lower right.



Image measures 10 x 12.25 with a framed size of 19.75 x 21 inches.

Very fine clean original condition, the full untrimmed sheet in both cases, neither improperly laid down, no degree of damage, stain, puncture, tear or repair; framed to archival standards in acid free mounts.

91 :: AN UNUSUAL TESSALATED STOOL BY RIA AND YOURI AUGOUSTI

(Late 20th Century)

The inverted U-form stool of rhythmic, stylized design in undulating lines is finished with a mosaic of exotic inlays carved from coconut shell and inlaid in repeated linear design. The brass signature plaque of R&Y Augousti London is tacked to the underside. Examples of this form can easily be found. Nothing in the extensive line of Augousti luxury items could be found with this striking finish, pattern, or palette.

Measures 18.5 x 28 x 16.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of wear.



92 :: CHARLES LOTTON SELENIUM RED PEACOCK FEATHER TABLE LAMP (2012)

The large umbrella-like shade with gracefully undulating outer rim is overlaid in raised iridescent peacock feather decoration highlighted by shimmering green 'eyes' on selenium red art glass. The nicely matched baluster form base is decorated with multi-iridescent feathery decoration in relief.

The blown glass is mounted to a very substantial bronze base of high quality workmanship. The work is signed and dated by Charles Lotton around shade's top opening.

Measures 22.75 x 17 x 17 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



93 :: ERTÉ ROMAIN DE TIRTOFF (1892-1990) GOUACHE ON PAPER

'Costume Design for Le Orient Merveilleux 1917' (Early 20th Century.)

The original gouache on paper painting is signed lower right front and titled verso in ink.

Sight size measures 12.75 x 8.75 with a framed size of 20.5 x 16.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



94 :: ALAN SHIELDS (1944-2005) PRINTED AND STITCHED COLLAGE

'Milan Fog' (1984)

The large, multi-process composition of layered woodcut and intaglio printed handmade paper with stitching is signed and dated by the artist in pencil lower right edge and titled lower left. The work is numbered 21 from an edition of only 46 multiples created.

Alan Shields was raised on a farm in Kansas where he learned sewing and needlework from his mother and sisters. He studied art and theater at Kansas State University from 1963 until 1966 when, on the advice of his art professor John O'Shea, he left university before graduating to pursue his career as an artist in New York.

Sheet measures 39.5 x 30 with a framed size of 43 x 33.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears.



95 :: RUFINO TAMAYO (1899-1991) PENCIL SIGNED LITHOGRAPH

'Sandia # 1' (1969)

The lithograph in colors is signed by the artist in pencil lower right and numbered 115 of 150 lower left. This print is traditionally listed as being printed by Atelier Desjobert, Paris and published by Touchstone Publishers, New York.

The motif of sandia, watermelon in English, was a Tamayo trademark subject. He is equally well-known for his skill and innovation in achieving rich texture and lush colors in the burr of his prints, as evidenced here.

Image measures 20.75 x 27.25, sheet is 22.5 x 30, and frame is 29.25 x 36 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, punctures, tears or repair, toning in the margins of each corner as shown in the online images from backside mounts. This work has not yet been examined outside the frame.

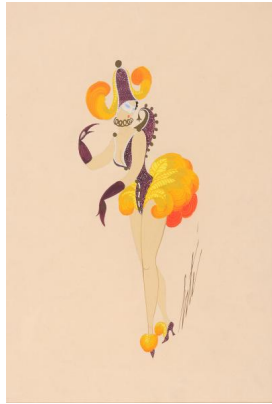


96 :: ERTÉ ROMAIN DE TIRTOFF
(1892-1990) GOUACHE ON PAPER
(Early 20th Century.)

The untitled costume design painted on paper is signed lower right front and inscribed 'original composition' verso with the Erte estate stamp, 1990.

Sight size measures 12.5 x 8.5 with a framed size of 23.5 x 19.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



97 :: ERTÉ ROMAIN DE TIRTOFF
(1892-1990) GOUACHE ON PAPER
(Early 20th Century.)

The untitled semi-nude costume design painted on paper is signed lower right front.

Sight size measures 12.5 x 8.5 with a framed size of 23.5 x 19.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



98 :: ERTÉ ROMAIN DE TIRTOFF
(1892-1990) GOUACHE ON PAPER
(Early 20th Century.)

The untitled costume design painted on paper is signed lower right front.

Sight size measures 12.5 x 8.5 with a framed size of 23.5 x 19.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



99 :: SALVADOR DALI (1904-1989)
PENCIL SIGNED COLOR LITHO

'Picador/Bullfight No. 5' (1966)

The lithograph printed on BFK watermark paper is signed by the artist lower right, stamped Phyllis Lucas with copyright lower left and numbered 5 from the edition of 300 in pencil there as well. The sheet is inscribed 'Peter Lucas and dated '10/3/97' verso in pencil.

From the Taureaumachie suite of five different images published by Phyllis Lucas in 1966.

Image measures 28.75 x 21, sheet is 30 x 22.5 inches.

Very good condition, the full untrimmed sheet with four deckle edges, not laid down, no damage, very clean, no stain, punctures, tears or repair. This lithograph has never been framed.



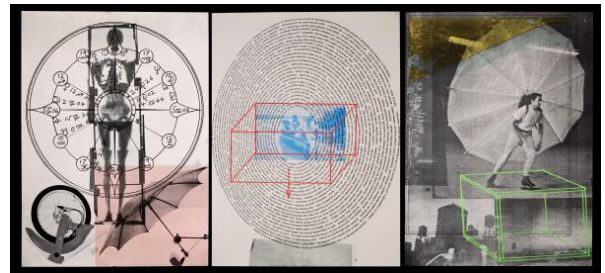
100 :: ROBERT RAUSCHENBERG (1925-2008)
MONUMENTAL OFFSET LITHO

'Visual Autobiography- X-Ray | Circle of Word | Dance' (1968)

The color offset lithography triptych in three broadside sheets was published by Broadside Art, Inc. New York in an edition of 3000. Unsigned. This lot can be rolled for shipping.

Three sheets, each measures 66 x 49 inches individually.

Good condition, noting the numerous scattered light creases, wrinkles and short tears restricted to the areas along each edge only.



101 :: CHARLES AND RAY
EAMES FOR HERMAN MILLER
2006

(2006)

The walnut, leather, black enamel and chrome steel lounge chair and matching ottoman are from the Charles and Ray Eames for Herman Miller 50th Anniversary Edition of this design from 1956. Each has an applied circular Herman Miller 50th Anniversary plaque and other markings on the underside.

Chair measures 31 x 33 x 34 with a seat height of 16.5. The ottoman is 16 x 26.75 x 21.5 inches.

Very good condition throughout, no damage, repair or heavy wear. The seat of the lounge chair has a single, small, short line of ink as shown in the online images.



102 :: CHARLES FAZZINO (1955)
PENCIL SIGNED POP ART
MULTIPLE

'New York, New York, It's A Wonderful Town!' (Late 20th Century)

The complex and brightly colored assemblage of serigraph printing and hand cut paper in hundreds of pieces arranged in multiple layers is signed by the artist in pencil lower right and numbered 189 from an edition of 350.

The title of the work is printed in the margin below.

Image measures 22.5 x 17.25 with a framed size of 31.75 x 26.5 inches.

Very good condition throughout, no damage, repair, losses or stain.



103 :: PROFESSOR EUGINIO PATARINO (1885-1971) MASK OF MEDUSA

The dramatic mid 20th century Italian terra-cotta mask-like depiction of Medusa, replete with hand modeled snakes in considerable detail, is glazed in polychrome enamels and signed inside back.

Measures 12 x 10 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs.



104 :: ROY LICHTENSTEIN (1923-1997) SIGNED EXHIBITION MAILER

'Temple' (1964)

The offset lithograph printed on wove paper in an unknown edition served as a promotional piece, a mailed poster, to promote Lichtenstein's exhibit LANDSCAPES at Leo Castelli Gallery, October 24 to November 19 of 1964.

This unusual example is signed Roy Lichtenstein in pencil lower right. The back side is printed with mailing panel and exhibition dates, along with a New York postal cancellation dated October 20, 1964. This sheet was folded for mailing.

sheet measures 23 x 17 inches.



105 :: PAUL JACOLET (1902-1960) WOODCUT IN COLORS (TWO)

'The Betel Nut Boy | Tropical Butterflies' (1939)

Each color woodblock print is signed in pencil by Paul Jacoulet and stamped:

1. Le Betel 'Yap' (The Betel Nut Boy) is signed in pencil right side near the stamp of a red ship with sails, additional seals lower right corner.
2. Papillon Tropiques (Tropical Butterflies) is signed in pencil right side near the stamp of a red ship with sails, additional seals lower right corner.

Each has an image size of 15.25 x 11.75 with a framed size of 26 x 21.75 inches.

Obviously the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. Neither work has been examined outside the frame.

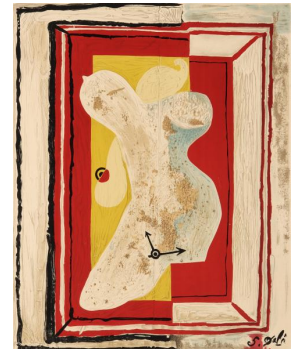
106 :: SALVADOR DALI (1904-1989) PENCIL SIGNED COLOR LITHO

'Torso' (1960)

The lithograph printed on Arches watermarked paper in an edition of 200 prints is signed by the artist in pencil lower right and numbered 143 from the edition lower left.

Image measures 20 x 15.5, sheet is 28.75 x 21 inches.

Very good condition, the full untrimmed sheet, not laid down, no damage; very clean, no stain, punctures, tears or repair. This lithograph has never been framed.



107 :: PAUL JACOLET (1902-1960) COLOR WOODBLOCK PRINTS

The collection of small format color woodcut prints is comprised of the following titles:

1) Chagin d'Amour: Kusai. (Unhappy in Love) Image measures 5.5 x 3.75 inches.

2) Les Jades: Mandchoukuo. (The Jades: Manchukuo). Image measures 5.75 x 3.75 inches.

3) Souvenirs d'Autrefois, Japon. (Memories of yesteryear, Japan). Image measures 5.75 x 3.875 inches.

4) Orchidees Blanches. (White Orchids). Image measures 5.75 x



4 inches.

5) Le Nid: Coree. (The Nest: Korea). Image measures 5.75 x 3.75. frame measures.

Frames measure 11 x 9 and 10.75 x 14.25 inches.

Apparently the condition is very good, very clean, strong and saturated colors, each print intact, no visible stain, damage, repair, punctures or tears. None of these has been examined outside the frame.

108 :: WAYNE HUSTED ART
GLASS FLOOR DECANTER FOR
BLENKO

(Mid 20th Century)

This, and another 31-inch example in the auction, are classic Husted designs of innovative form and vibrant color. The base with polished pontil.

Measures 30.75 x 6.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear. The interior is slightly clouded in limited areas.



109 :: MICHAEL STACK (1941-2018) STAINLESS STEEL MAQUETTE

'Untitled Ribbons of Steel' (Late 20th Century.)

Michael Stack was an accomplished artist and teacher most associated with Houston, Chicago and Kansas City where he taught and completed commissions for public installations like the polychrome steel sculpture RIBBONS in the lobby of Hines Corporation building at 2345 Grand in Kansas City. A similar design was proposed for the Hines building on LaSalle street in Chicago. That proposal incorporated brushed stainless steel ribbons like the sculpture offered here mounted on a polished marble base and signed Stack.

Measures 18 x 14 x 9 inches.

Very good original condition throughout, no damage, repair or wear.



110 :: ULFERT WILKE (1907-1987)
ACRYLIC AND INK ON PAPER

'Red Symbols on White' (1972)

The arrangement of abstracted symbols in black ink and red acrylics on paper is signed lower right.

Ulfert Wilke was a German born artist who came to the United States in 1938. He studied at Harvard and the University of Iowa, where he went on to become an influential figure throughout the Midwest arts community, serving as artist, educator and curator. His biography includes work as teacher and director at various universities and museums. In 1969, he became founding director of the University of Iowa Museum of Art and was instrumental in the museum's acquisition of their cornerstone piece: Jackson Pollock's Mural from 1943.

His work is characterized and inspired by his fascination with the aesthetics of the written characters used in languages and sign systems, calligraphy in particular, which he studied for a time in Japan. His interpretation of these ancient practices is compositions that are a profusion of abstracted symbols floating in organized interplay on the paper.

Image measures 20.5 x 10.5, sheet is 28.25 x 20, and frame is 31.25 x 22.75 inches.

Obviously the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame. The sheet is mildly wavy as shown.



111 :: ROBERT NATKIN (1930-2010) PENCIL SIGNED LITHOGRAPH

'Untitled (Field Mouse)' (1970)

The lithograph in colors is signed and dated by the artist in pencil lower left and inscribed with a dedication toward the lower right. The sheet bears the blind stamp of the maker lower left as well.

The following is from RobertNatkin.com, 'The Field Mouse series title refers to an Ezra Pound translation of a Chinese poem. Pound writes:

And the days are not full enough
And the nights are not full enough,
And life goes by
Like a field mouse,
Running through the grass not touching.

Natkin has always been deeply moved by this poem, which he refers to as 'a sweeping landscape of emotion.' His Field Mouse paintings are indeed emotional landscapes in which the trees, sky and rolling hills of traditional landscapes are replaced by interacting pattern and shapes cradled against or boldly emerging from veils of texture.'



Sheet measures 29.25 x 25 with a framed size of 32.25 x 27.25 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.

**112 :: UNUSUAL FLAT SIDED
GRAFFITO VASE ATTR BAROVIER
& TOSO**

'Graffito Series' (Mid 20th Century.)

The unusual form is decorated internally with repeating motifs in variegated slate blue elongated forms alternating with identical motifs repeated in colorless glass.

Measures 9.5 x 4.75 x 4.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



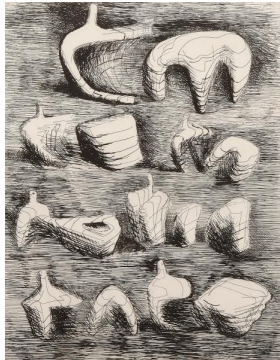
**113 :: HENRY MOORE (1898-1986)
PENCIL SIGNED ETCHING**

'Deconstructed Figures' (Circa 1970)

The scarce etching numbered 9 from an edition of 125 prints is signed by the artist in pencil below the image lower right. Record of only one other example of this image at auction could be found.

Image measures 12 x 12.25, sheet is 19.5 x 15, and frame is 22.25 x 17.75 inches.

Very good condition, the full untrimmed sheet with four deckle edges, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.



intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.

**115 :: ULFERT WILKE (1907-1987)
EXHIBITED INK WORK ON PAPER**

'Untitled 1967' (1967)

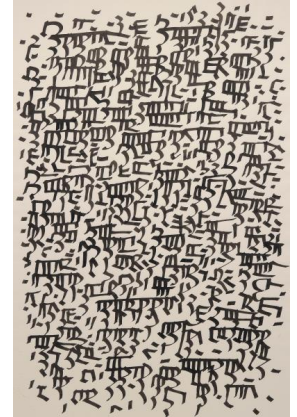
The abstraction in black ink on paper is signed lower right. An exhibition label from the San Francisco Museum of Art November - December 1971 is pasted verso.

Image measures 25.25 x 16.25, sheet is 30 x 20, and frame is 30.75 x 21.5 inches.

Obviously the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.

Ulfert Wilke was a German born artist who came to the United States in 1938. He studied at Harvard and the University of Iowa, where he went on to become an influential figure in the Midwest arts community, serving as artist, educator and curator. His biography includes work as teacher and director at various universities and museums. In 1969, he became founding director of the University of Iowa Museum of Art and was instrumental in acquiring the museum's cornerstone piece: Jackson Pollock's Mural from 1943.

Wilke's work is characterized and inspired by his fascination with the aesthetics of written characters, various types of sign systems, and calligraphy in particular, which he studied for a time in Japan. In this composition of abstracted symbols, symbols float in an organized interplay of unique characters moving about in one large composition.



**116 :: A VERY FINE NILS
LANDBERG VASE FOR
ORREFORS C. 1960**

(1960)

The elegantly formed vase in the style of Landberg's well-known Tulpanglas (translation: Tulip Glass) line is tastefully blown in a smoky green blending to dusky rose. The work is signed Orrefors Expo 60-60 Landberg on the polished base.

Measures 16.75 x 4 x 4 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



**114 :: JUN-ICHIRO SEKINO (1914-1988) SIGNED COLOR
WOODBLOCK**

'Cat' (1956)

The Modernist Japanese color woodblock print from an edition of 100 prints is signed by the artist in pencil below the image lower right.

Sight size measures 9 x 21.5 with a framed size of 13.25 x 26 inches.

Apparently the condition is very good, very clean, strong colors,

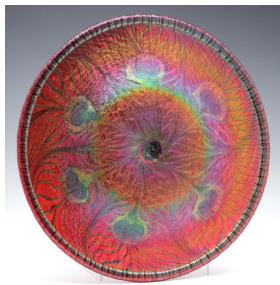
**117 :: A CHARLES LOTTON
SELENIUM RED PEACOCK
FEATHER RONDELLE**

(Late 20th/Early 21st Century)

The rare art glass charger or rondelle worked in pulled peacock feather decoration radiating from the center is finished with a brilliant, textured iridescence and completed by an outer folded edge. No signature was found.

Measures 12 inches in diameter.

Very good condition, no chips, cracks, repairs, scratches or wear.



**118 :: AN ALDO LANDI POTTERY
TABLE LAMP FOR RAYMOR,
ITALY**

'Fritte Fused Glass Inlay' (1960)

The slab pottery lamp base has a recessed front panel embellished in frits of glass fused into a glaze of craquelure crystals over a pattern of random indented squares. This technique of art pottery is attributed as being created by Aldo Londi, the head designer at Bitossi and manufactured by Bitossi for Raymor.

Measures 34.5 x 5 x 5.5 inches overall. Pottery section is 19 x 5 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



**119 :: A MONUMENTAL
EXAMPLE OF MURANO ART
GLASS ATTR ALBARELLI**

(Late 1970s)

The asymmetrical 18.75-inch amethyst glass sculpture is sculpted with a valvo passage way of gold aventurine blown glass bisecting the vase. Examples in this style and color are universally attributed as Albarelli for Cenedese. This example retains an acrylic label for OGGETTI.

Measures 18.75 x 9.5 x 4.75 inches.

Very good condition with original label. There are no chips, cracks, repairs, scratches or areas of heavy wear.



**120 :: ROY LICHTENSTEIN (1923-1997) OFFSET
LITHOGRAPH TRIPTYCH**

'As I Opened Fire' (1964)

The unsigned and unnumbered edition on wove paper, not the later edition on coated paper, each of the three sheets stamped: edition and color correction Stedelijk Museum, Amsterdam R. Lichtenstein 1964 c/o Beeldrecht Amsterdam printed in the Netherlands.

Overall sheet size is 25.25 x 20.75 inches, each.

Very good condition, the full untrimmed sheet, not laid down, no damage, punctures, tears or repair to any.

**121 :: A 13-INCH MURANO
GLASS AQUARIUM VASE
ATTRIBUTED BARBINI**

(Third quarter of the 20th century.)

The larger than usual, and very substantial, blown glass vase in deep aqua is internally decorated with six different fish composed in glass, plus a jellyfish, a seahorse, and other aquatic life. The work retains the original paper label of Murano Glass Made in Italy and is in the technique and manner widely accepted as being that of Alfred Barbini for Cenedese.

Measures 13 x 6.5 inches.

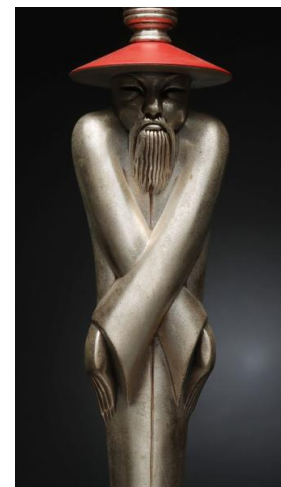
Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



**122 :: VIKTOR SCHRECKENGOST
TABLE LAMP WITH RARE SIGNED
SHADE**

This exceptional example designed by Viktor Schreckengost for Colonial Manufacturing is rare for its original finish, its unusual state of preservation, and especially for its rare original cloth shade intact with Colonial Premier Co. cloth tag. The base is signed in the construction around the top of the shade fitter, along the edge of the base, and on the shade as shown.

Viktor Schreckengost was a notable American industrial designer, sculptor, and painter known for his innovative designs these applications and mediums, as well as art pottery, Cowan Pottery.



Measures 35.5 x 18.5 x 18.5 inches overall. From the top of the hat to the bottom of the base is 21 inches. The base is 6.75 x 6.75. The fitter is 2.75 inches.

Very good original working condition, there are no issues of damage or repair, or wear, noting a tear in the original 60-plus year old cloth shade.

123 :: THIRTY PIECES SALVIATI
VENETIAN ART GLASS

The blown art glass service consists of ten eight-sided bowls with applied teardrop prunts in pink aventurine on matching underplates, and eight matching footed tumblers with applications.

Eleven 6.25 inch saucer, ten 2.5 x 4 x 4 inch bowls, and nine 4 x 3.25 x 3.25 inch glasses.

Very good condition, noting a chip on one bowl, no other chips, cracks or repairs.



124 :: JAMES ROSENQUIST (1933
-2017) PENCIL SIGNED OFFSET
LITHO

'Circles of Confusion and Lite Bulb' (1966)

The pop art offset lithograph in colors is signed and dated by the artist in pencil lower right.

Image measures 20 x 20 with a framed size of 23.25 x 22.75 inches.

Apparently the condition is very good, noting a small point of stain or foxing at the signature, intact, no visible damage, repair, punctures or tears. This work has not been examined outside the frame.



125 :: WALTER McCOWN (1932-1994) MIXED MEDIA ON
MASONITE

'Untitled Abstract Composition' (Third quarter of the 20th century.)

The mixed media composition with lime green foils and oil paint is signed lower right front.

Overall framed size measures 24.5 x 48.75 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.

126 :: A LARGE EXAMPLE OF
MURANO ART GLASS ATTR TO
ALBARELLI

(Late 1970s)

The asymmetrical amethyst glass sculpture is sculpted with a valvo passage way of gold aventurine blown glass bisecting the vase. Examples in this style and color are universally attributed as Albarelli for Cenedese. This example retains an acrylic label for OGGETTI.

Measures 12.25 x 13 x 5 inches.

Very good condition with original label. There are no chips, cracks, repairs, scratches or areas of heavy wear.



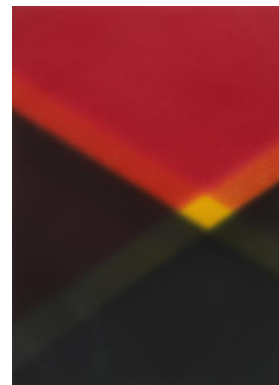
127 :: BARRY NELSON
(AMERICAN B. 1937) AQUATINT
ARTIST'S PROOF

'Red Series B' (1977)

The prismatic aquatint etching with velvety gradience and intersecting beams of light is printed on wove paper and signed by the artist in pencil lower right with date of 1977. The designation of Artist's Proof is lower left and the title center.

Image measures 21.75 x 15.75 with a framed size of 34 x 27.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



128 :: ALFREDO BARBINI
FREEFORM VASE FOR OGGETTI

'Alfredo Barbini' (1970s)

The amethyst vase with cluthra like seafoam motif is pinched into a wide freeform oval.

Measures 9.5 x 7.5 x 12.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



129 :: THREE EXMAPLES OF KOSTA BODA ARTIST SIGNED STUDIO GLASS

1. Orange Swimsuit vase from the Catwalk series signed Kjell Engman.
2. Blue Swimsuit vase from the Catwalk series signed Kjell Engman.
3. 'Open Minds' vase signed Ulricha.

Ranges from 12.75 to 18.75 inches in height.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



132 :: A HIVO VAN TEAL ACRYLIC TABLE LAMP OF STACKED FORMS

The late 20th century composed of stacked acrylic forms is attributed as a design of Hivo Van Teal.

Measures 30 x 16 x 16 inches. From base of the lamp is 16.75 x 5.5 x 5.5 inches.

Very good working condition.



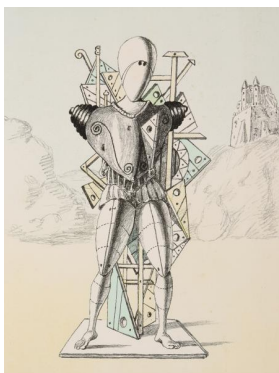
130 :: GIORGIO DE CHIRICO (1888 -1978) PENCIL SIGNED LITHOGRAPH

'Trovatore' (1972)

The lithograph printed on laid paper with Alberto Caprini Stampatore blind stamped paper is signed by the artist in pencil lower right. The print is inscribed 'P.A.' in pencil lower left to designate this as an artist's proof aside from the numbered edition of 95. Authentication verso.

Image measures 23.5 x 17.5, sheet is 27.75 x 21 inches.

Very good condition, the full untrimmed sheet with full margins, not laid down, no damage, stain, punctures, tears or repair. This work has never been framed.



133 :: A LATE 20C. KOSTA BODA ART GLASS PRISM SIGNED BACKSTROM

The colorless crystal prism is painted in unique designs by hand and signed in wheel engraved signature on the base. The original box is included.

Measures 11 x 3 x 3.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



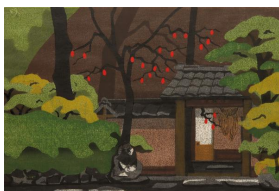
131 :: MASAO IDO (BORN 1945) WOODBLOCK PRINT IN TEN COLORS

'Persimmon at Temple Gate' (1975)

The color woodblock print is signed by the artist in pencil below the image and numbered 59 of 100.

Image measures 10.25 x 15 with a framed size of 16.25 x 21.25 inches.

Apparently the condition is very good, strong color, very clean - noting printer's ink in the margins, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



134 :: THREE EXAMPLES OF MURANO 20TH CENTURY ITALIAN ART GLASS

Three examples offered in one lot as shown.

Sizes range from 9.5 x 4.5 x 4.5 to 11.5 x 9.25 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



135 :: YAMASHITA NOBORU (JAPAN, 1903-1983) OIL ON CANVAS

'The Perception of Movement' (1969)

The small scale painting is presented in a wood box by the J. Walter Thompson Company, Christmas, 1969.

Canvas measures 12 x 9.75 with a framed size of 13.25 x 11.25 inches.

Very good original untouched condition. There are no issues of major scratches, losses, repairs, in-painting or touch-up.



**136 :: CHARLES AND RAY EAMES FOR HERMAN MILLER
DKR-2 CHAIR**

'Known variously as Bikini Chair, Eiffel Tower Chair, DKR-2' (Circa 1952)

The iconic seating is found here with the original label and its original vinyl upholstery in excellent condition.

Measures 32 x 19 x 17 with a seat height of 18 inches.

Very good condition throughout, no damage, repair or heavy wear.



**137 :: A COLLECTION OF
MURANO AND OTHER MID 20C.
ART GLASS**

The collection of mid 20th century designs is offered as shown.

Sizes range from 12.75 x 6 to 2.5 x 6.5 x 7.5 inches.

Very good condition. There are no chips, cracks, repairs.



**138 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH**

'Jesse James' (1936)

The lithograph on GCM Rives watermarked paper from an edition of 100 prints published by Associated American Artists is signed by the artist in pencil below the image lower right, Fath number 13.



Benton's comments in Fath read: 'Also from Mo. State Capitol Mural. The foreground figure was posed by Don James, an actual descendant of the James Clan. This picture shows actions that occurred at different times as if they were simultaneous.'

**139 :: AUGUSTE RENOIR (1841-
1919) ETCHING SIGNED IN INK**

'La danse a Bougival' (1890)

The soft ground etching on wove paper signed by the artist in ink lower right below the image is based on Auguste Renoir's 1883 oil painting Dance at Bougival, one of a series of three oils on the subject of Ball Dancing, painted in 1883.

Image measures 8.75 x 5.25, sheet is 12.75 x 10, and frame is 21.75 x 18.25 inches.

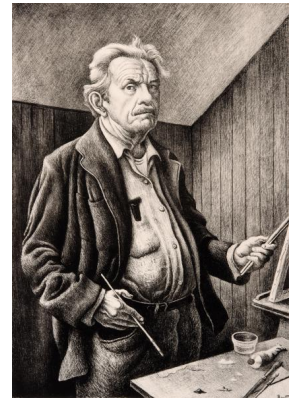
Very good to fine condition, the full untrimmed sheet, not laid down, no damage, stain, punctures, tears or repair - noting two small pinpoints of foxing in the left margin; framed to archival standards in acid free mounts.



**140 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH**

'Self-Portrait' (1972)

The lithograph published by Associated American Artists in an edition of 300 prints on Rives watermarked paper is signed by the artist in pencil below the image lower right and listed as Fath catalog number 84.



Benton's comments in Fath read: 'This is a study, from the mirror image of an old artist, 'granddaddy Benton' as all the kids call me. I had a belly when I did it but after building a stone retaining wall, 65 feet long and in some places 10 feet high, on our place in Martha's Vinyard, I got rid of it. It hasn't come back.'

**141 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH**

'Frankie and Johnnie' (1936)

The lithograph published by Associated American Artists in an edition of only 100 prints is signed by the artist in pencil below the image lower right and listed as Fath catalog number 11.



Benton often chose heroes of folk lore and the subjects of popular ballads as subjects for his paintings. In the Fath catalog he is quoted as saying: 'From Section of Missouri Mural at Mo. State Capitol, Jefferson City, Mo. The incident according to legend happened in St. Louis though the Tune in various forms is earlier than the 1890 St. Louis story. Anyhow the story is a part of Missouri Mythology like the Jesse James and Huck Finn stories.'

142 :: GENE KLOSS (1903-1996)

PEITENTE FIRES SIGNED

ETCHING

'Penitente Fires' (1939)

The fine, dark aquatint etching impression, with exceptional burr, is from an edition of only 50 prints on Whatman paper and signed by the artist in pencil below the image lower right, titled lower left.



The title Penitente Fires refers to intense, centuries old Spanish Colonial religious rituals during Holy Week in some areas of New Mexico. These include processions, reenactment of the Passion of Christ, and the use of fires during these rituals, serving as penance and spiritual purification.

Image measures 11 x 14, sheet is 13.25 x 16 inches.

Very good condition, apparently the full untrimmed sheet with ample margins, given that this print has never been framed, the work is not laid down, no damage, punctures, tears or repair. There is toning only in the lower margin and the right margin, as shown in the online images. There are brown paper tape hinges upper right and left margins on the face of the print.

143 :: THOMAS HART BENTON

(1889-1975) PENCIL SIGNED

LITHOGRAPH

'Investigation' (1937)

The lithograph published by Associated American Artists in an edition of 193 prints on Rives watermark paper is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonne as Fath number 17.



Benton's comments in Fath read: 'Drawing of the flood of '37 - Ohio & Mississippi were commissioned by Kansas City Star and St. Louis Post Dispatch. The area - Southeast Missouri, sometimes call Swamp East, and Bootheel. The lithograph, originally called 'Investigation' was made from one of the '37 flood drawings.'

Image measures 10 x 13 on a 12 x 14.75 inch sheet with an overall frame size of 17 x 19.5 inches.

Good to very good condition, the full untrimmed sheet with narrow margins having deckle edge, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images, paper tape along the upper edge back side, a square of paper on the face of the sheet upper right and left corners, none visible when framed behind the mat.

144 :: THOMAS HART BENTON

(1889-1975) PENCIL SIGNED

LITHOGRAPH

'Huck Finn' (1936)

The lithograph from an edition of only 100 prints published by Associated American Artists is signed by the artist in pencil below the image lower right and titled verso by the



original AAA publisher's label, listed as Fath catalog number 12.

Benton's comments in Fath read: 'Every two or three years I reread Mark Twain's great saga from start to finish, finding it as fresh as when I first read it. With the spirits of Huck and Jim pushing me, I have been up and down the Mississippi many times. Though I travelled on big boats rather than intimately by raft, I like to believe I've caught glimpses of them. It's certain they're still there behind some island or up some creek.'

145 :: THOMAS HART BENTON

(1889-1975) PENCIL SIGNED

LITHOGRAPH

'Forward Pass' (1972)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonne as Fath number 85.



Benton's comments in Fath read: I have an overgrown crony in Kansas City named Dutt who is a football fan with a box at the Kansas City football stadium. He is six foot seven inches tall and therefore a real matching companion. One October afternoon he took me to see the Kansas City Chiefs play. I had never seen a 'pro' football game and I was fascinated with the spectacle and with the game itself. Using Dutts influence (he has a lot of that in K.C.) I got permission to attend the Chiefs practice sessions where I could get a close-up view of football actions. I made sketches there and from there a sculpture in bronze. The litho was made from the sculpture. P.S. I am five foot three inches.

Image measures 13 x 19.75 on a 18.5 x 25 inch sheet with an overall frame size of 21 x 27.75 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair, the front top edge with four short strips of paper tape on the face of the sheet, framed to archival standards in acid free mounts.

146 :: MARTIN LEWIS (1881-1962)

CRAYON AND INK ON PAPER

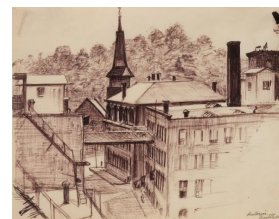
'Factories, Brattleboro, VT.' (Circa 1930s)

The original work on paper with provenance that includes exhibition and sale by Spanierman Galleries is apparently not signed. The work is titled in ink lower right and was offered for sale in the 'Art for the New Collector II : Re-Emerging American Artists: July 7 Through August 30, 2003,' show with Spanierman Gallery, New York where it was listed as being by Martin Lewis. A copy of the catalog is included. It was also shown in the 1992 exhibition The Eight and Their Circle per a label verso.

The work is displayed in an interesting early 20th century frame with plaque.

Sheet measures 8.5 x 11 with a framed size of 20.5 x 25.5 inches.

Apparently the condition is very good, very clean, intact, no



visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.

147 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Discussion' (1969)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonné as Fath number 82. This is a nice dark impression and found in very good to excellent condition.

Benton's comments in Fath read: 'In the summer of 1937, Life magazine hired me to report, with drawings, on the famous 'sit down' strikes occurring in the Detroit area at the time. Some newspaper reporters had written of these strikes as if they were the beginnings of revolution. I found neither talk about or desire for revolution, only an itch for more money. The drawing from which this litho was made represents a discussion between a union recruiter and a negro worker. The Union boss sits in the background looking on.'

Image measures 9.75 x 12, sheet is 13 x 15.5, and frame is 17.5 x 21.75 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair. Very, very pale toning in some areas of the margin, two short lengths of brown paper tape front of the sheet upper right and left, displays very well and framed to archival standards in acid free mounts.



148 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Prayer Meeting' (1949)

The nice, clean example in fine condition is published by Associated American Artists in an edition of 300 prints on wove paper and signed by the artist in pencil below the image lower right, Fath catalog number 73.



This is a fine, dark impression in exceptional condition.

Fath states: The lithograph was a study for a painting, Wednesday Evening. The painting is in the Museum of Fine Arts, Springfield, Missouri.

Benton comments read, 'Wed evening is prayer meeting time, in the mid week, over all of the 'Bible belt.' The scene could be anywhere south of the Mason Dixon line.'

Image measures 9 x 12.25, sheet is 12 x 16, and frame is 17.75 x 21 inches.

Very good to fine, clean condition, the full untrimmed sheet, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.

149 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'The Little Fisherman' (1967)

The lithograph published by Associated American Artists in an edition of 300 prints is signed by the artist in pencil below the image lower right and listed as Fath catalog number 80.



Benton's comments in Fath read: 'Not much story. Britt Adler, a boy of our neighborhood, posed for it some fifteen years ago. Based on a common incident in Missouri country - a boy, on the lake or river bank, baiting his hook. No doubt the same occurs in Texas wherever, and whenever, there's water and fish.'

Image measures 14 x 10 on a 18.75 x 13 inch sheet with an overall frame size of 23.25 x 18.5 inches.

Good condition, noting the sheet has been laid to cardstock. Otherwise relatively clean, the full untrimmed sheet, no damage, punctures, tears or repair, very, very pale, even toning in the margins as shown in the online images. Displays very well matted and framed.

150 :: BIRGER SANDZEN (1871-1954) PENCIL SIGNED BLOCK PRINT

'Temple of the Great Spirit' (1922)

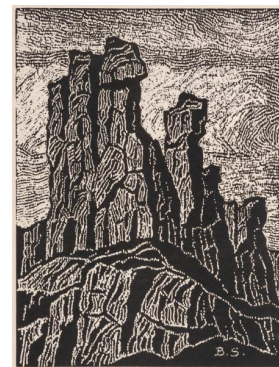
The rare and desirable pointillist technique block print, variously referred to as nail head, nail cut, or nail punch print, is from an edition of 100 prints or less and signed by the artist in pencil below the image lower right, with the title lower left and the artist's initials in the block. This is a very strong and dark impression.

Greenough number 45.

Prints of this type are named for the artist's use of a square-headed nail to indent the printing block when creating the composition.

Image measures 16 x 12 with a framed size of 27.75 x 23.75 inches.

Very good condition, the full untrimmed sheet, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts. This print was purchased unframed from the flat files of American Legacy Gallery.



151 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'The Meeting' (1941)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonne as Fath number 47.



Benton's comments in Fath read: This print is more like a drawing than are other lithos and shows the interior of a country church with a man preaching. Meeting house in the mountains of West Virginia. Drawing made in 1928. Litho reproduces drawing almost exactly. Litho probably made in '38.

Image measures 8.75 x 11.5 on a 12.25 x 16 inch sheet with an overall frame size of 17 x 19.5 inches.

Good condition, the full untrimmed sheet with four deckle edges, not laid down, no damage, punctures, tears or repair, toning in the margins and brown tape upper corners as shown in the online images, a strip of brown tape along the top edge back side, scattered points of foxing in the margins, all covered by the mat, the current mounts do not appear to be framed to archival standards.

152 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Lonesome Road' (1938)

The lithograph published by Associated American Artists in an edition of 250 prints on Rives watermarked paper is signed by the artist in pencil below the image lower right and listed as Fath catalog number 18.



Benton's comments in Fath read: Drawing made in Arkansas in 1926. I had come up river on a tow boat from New Orleans to Helena, Arkansas where I took a train to Little Rock. The train stopped over a road crossing and out of the window I saw this negro with his donkey cart on the hot dusty road. I made the drawing from the train window.

Image measures 9.75 x 12.5 on a 12 x 16.25 inch sheet with an overall frame size of 16.75 x 20.75 inches.

Good to very good condition, the full untrimmed sheet with narrow margins having deckle edge, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images, paper tape all around the back side edge, none visible when framed and behind the mat.

153 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Shallow Creek' (1939)

The lithograph published by Associated American Artists in an edition of 250 prints on Rives watermarked paper is signed by the artist in pencil below the image lower right and listed as Fath catalog number 32.



Benton's comments in Fath read:

Original drawings, of Ozark creek made in 1938. A painting the same year. This is my son wading across. Litho was made in '39 - I believe. This picture is very characteristic of the small clear water creeks of the Ozarks. Painting in possession of Marquard family of Boston.

Image measures 14.25 x 9.5 on a 16 x 12 inch sheet with an overall frame size of 21.75 x 16.75 inches.

Good to very good condition, a nice dark impression on the full, white, untrimmed sheet, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images not visible behind the frame and mat.

154 :: GENE KLOSS (1903-1996)
PENCIL SIGNED DRYPOINT
ETCHING

'Corn Dancers Coming' (1975)

The drypoint etching is signed by Gene Kloss in pencil below the image lower right and titled lower left, an artist's proof print aside from the edition of 50 prints.



Image measures 11 x 13.75 with a framed size of 22.25 x 25 inches.

Very good to fine condition, the full untrimmed sheet, not laid down, no damage, stain, puncture or repair; framed to archival standards in acid free mounts.

155 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Instruction' (1940)

The lithograph from an edition of 250 prints published by Associated American Artists is signed by Benton in pencil below the image lower right, listed as Fath catalog number 41.



Benton's comments in Fath read: A painting of this was made in 1940 directly from life. On of my students at the K.C. Art Institute found the man selling snake medicine in the pool halls of 15th Street in downtown K.C. He caught rattle snakes and let them rot and ferment in gallon jars and sold the result as an aphrodisiac. He was also a preacher and conducted a Sunday school class. This picture shows him telling about the Bible. The painting is in the

Louvre Collection, Great Neck N.Y.

Image measures 10.25 x 12.25, sheet is 12.25 x 14.5, and frame is 19 x 20.75 inches.

Good to very good condition, slightly trimmed, not laid down, no damage, punctures, tears or repair, very faint toning and foxing in the margins as shown in the online images and brown paper tape around the outer edges back side, none visible when framed and matted.

156 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Sunset' (1941)

The lithograph from an edition of 204 prints published by Associated American Artists is signed by the Benton in pencil below the image lower right and retains the original AAA label verso. It is recorded as Fath number 43.

Benton's comments in Fath read: 'Study for a painting. Effort to make a real picture out of an old 'chromo' and calendar subject.'

Image measures 10 x 13.25, sheet is 12 x 15, and frame is 18.5 x 21.5 inches.

Good to very good condition, trimmed sheet with narrow margins, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images, paper tape all around the back side edge, none of these issues visible when framed behind the mat.



157 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Arkansas Evening' (1941)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonne as Fath number 45.

Benton's comments in Fath read: Drawing made in 1939, again on horse buying trip.

Image measures 10 x 13, sheet is 12 x 15, and frame is 16.5 x 20.75 inches.

Good to very good condition, the sheet with even margins overall is not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images and paper tape around the back edge, none visible when framed, , framed to archival standards in acid free mounts.



158 :: GRANT WOOD (1891-1942)
PENCIL SIGNED LITHOGRAPH

'Fruits' (1939)

The lithograph from an edition of 250 prints is signed by Grant Wood lower right side of the image and published by Associated American Artists in an edition of 250 prints. The colors were applied by Grant Wood's sister, Nan Wood Graham.



The Associated American Artists commissioned Grant Wood to produce a series of four lithographs for distribution to commemorate their fifth year in business - 1939. For this project, Wood recruited his sister Nan Wood Graham (the female likeness in American Gothic) to color each lithograph in watercolor by hand. The result was four still life compositions titled Wild Flowers, Tame Flowers, Fruits and Vegetables. Sources say it took three years to complete the one thousand prints. They were offered by mail order for \$10 each.

The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 9 x 14.5, sheet is 11.5 x 16, and frame is 17.75 x 21.75 inches.

Very good condition, the full, clean untrimmed sheet with four deckle edges, not laid down, no damage, punctures, tears or repair. There is a pattern of discoloration from previous mounting along the top edge of the sheet, thin paper tape tabs across the upper right and left corners, presents very well in frame and mat.

159 :: GRANT WOOD (1891-1942)
PENCIL SIGNED LITHOGRAPH

'Vegetables' (1939)

The lithograph printed on Rives watermark wove paper is signed by Grant Wood lower right side of the image and published by Associated American Artists in an edition of 250 prints. The artist's sister Nan Wood Graham applied the color by hand.



The Associated American Artists commissioned Grant Wood to produce a series of four lithographs for distribution to commemorate their fifth year in business - 1939. For this project, Wood recruited his sister Nan Wood Graham (the female likeness in American Gothic) to color each lithograph in watercolor by hand. The result was four still life compositions titled Wild Flowers, Tame Flowers, Fruits and Vegetables. Sources say it took three years to complete the one thousand prints. They were offered by mail order for \$10 each.

The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

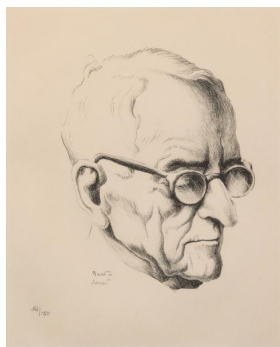
Image measures 7 x 9.5, sheet is 12 x 16 inches.

Very good condition, the full untrimmed sheet, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images, discoloration from previous tape mounts tip of each upper corner.

160 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Mr. President (Portrait of Harry Truman at 86)' (1971)

The lithograph published by Associated American Artists in an edition of 150 prints is signed by the artist in pencil below the image lower left and listed as Fath catalog number 83.



Benton's comments in Fath read: Shortly after I finished painting the mural in the Truman Library at Independence, Mo, (that was in 1961) I tried, at the request of some of the president's admirers, to make a portrait of him. I failed. The reason - there were too many people around him, secretaries, politicians and would be cronies who wanted me to make him look like God- maybe Clark Gable - anyhow some kind of beauty. The President sensed the kind of predicament this put me in and let me 'off the hook.'

Later on, when he was eighty-six years old, I went to visit him and somehow we got to joking about my failure with his portrait, and why I had failed which he understood perfectly. Looking at his old face while we talked, I found it wonderfully interesting and I said 'You know, Mr. President, we can try that business again.' He said, 'Why not?' I made some drawings of him and later a portrait which, this time, did not fail. The litho is from one of the drawings.

Image measures 12 x 10 on a 19 x 14.5 inch sheet with an overall frame size of 21 x 18 inches.

Good condition, the full untrimmed sheet, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images, framed to archival standards in acid free mounts.

161 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Sunday Morning' (1939)

The lithograph published by Associated American Artists in an edition of 250 prints is on Rives watermarked paper and signed by the artist in pencil below the image lower right, listed as Fath catalog number 26.

Benton's comments in Fath read: From a drawing made in south Arkansas in 1938. Characteristic negro church of the time.

Image measures 9.5 x 12.5, sheet is 12 x 14.75, and frame is 23.5 x 26 inches.

Very good condition, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images.



162 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'The Woodpile' (1939)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by the artist in pencil below the image lower right and listed as Fath catalog number 31. The image is a fine, strong, dark printing on Rives watermarked paper and accompanied by the original AAA label verso.

Benton's comments in Fath read: Missouri farm set up in the winter. Splitting wood for the kitchen stove.

Image measures 8.75 x 10.75, sheet is 12 x 16, and frame is 17.25 x 19.5 inches.

Very good clean condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair. There are two small paper tape hinge remains upper left and right corners, otherwise very good (would be considered fine but for these); framed to archival standards in acid free mounts.



163 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Fence Mender' (1940)

The lithograph on GCM watermarked paper was published by Associated American Artists in an edition of 250 prints and signed by Benton in pencil below the image lower right; listed in the artist's catalog raisonne as Fath number 40.

Image measures 10 x 13.75, sheet is 12 x 16, and frame is 18 x 21.5 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, punctures, tears or repair, very pale toning in the margins as shown in the online images.



164 :: JOHN STEUART CURRY
(1897-1946) GRAPHITE ON PAPER
1932

'Portrait of Mary Swetckie' (1932)

The portrait of a young lady with popular hairstyle of the day is signed, inscribed and dated lower right front.

The year this sketch was made, John Steuart Curry hit the road with the Ringling Bros. and Barnum & Bailey Circus. For ten weeks he traveled with them making sketches that lead to numerous paintings and the lithographs Missed Leap (1934) and Circus Elephants (1936). Later that year he moved to New York City, where he taught at the Cooper Union and the Art Students League.

Image measures 10 x 8, sheet is 13 x 9.5, and frame is 17.75 x 14.5 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.



165 :: EDMUND PAUL MELL
(1942-2024) UNIQUE MONOTYPE
1 OF 1

'Painted Desert Storm' (2005)

The unique, one-off, monotype print is numbered 1 of 1 and signed by the artist in pencil lower right. A monotype is an original work more akin to a painting in oil on paper than a print. Artists value the monotype technique for the textures and effects that the medium affords, as demonstrated here.

Image measures 8.75 x 11.5 with a framed size of 18.5 x 20.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



166 :: EDMUND PAUL MELL
(1942-2024) UNIQUE MONOTYPE
1 OF 1

'Desert Horse' (2005)

The unique, one-off, monotype print is numbered 1 of 1 and signed by the artist in pencil lower right. A monotype is an original work more akin to a painting in oil on paper than a print. Artists value the monotype technique for the textures and effects that the medium affords, as demonstrated here.

Image measures 8.75 x 11.5 with a framed size of 18.5 x 20.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



167 :: GRANT WOOD (1891-1942)
PENCIL SIGNED LITHOGRAPH

'Tame Flowers' (1939)

The lithograph from an edition of 250 prints is signed by Grant Wood lower right side of the image and published by Associated American Artists in an

edition of 250 prints. The colors were applied by Grant Wood's sister, Nan Wood Graham.



The Associated American Artists commissioned Grant Wood to produce a series of four lithographs for distribution to commemorate their fifth year in business - 1939. For this project, Wood recruited his sister Nan Wood Graham (the female likeness in American Gothic) to color each lithograph in watercolor by hand. The result was four still life compositions titled Wild Flowers, Tame Flowers, Fruits and Vegetables. Sources say it took three years to complete the one thousand prints. They were offered by mail order for \$10 each.

The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 9 x 12, sheet is 10.5 x 14.5, and frame is 16 x 18.5 inches.

Good condition, not laid down, no damage, punctures, tears or repair, toned evenly overall as shown in the online images, taped to the mat with brown paper tape all around the outer edge back side.

168 :: GRANT WOOD (1891-1942)
PENCIL SIGNED LITHOGRAPH

'Wild Flowers' (1939)

The lithograph from an edition of 250 prints is signed by Grant Wood lower right side of the image and published by Associated American Artists in an

edition of 250 prints. The colors were applied by Grant Wood's sister, Nan Wood Graham.

The Associated American Artists commissioned Grant Wood to produce a series of four lithographs for distribution to commemorate their fifth year in business - 1939. For this project, Wood recruited his sister Nan Wood Graham (the female likeness in American Gothic) to color each lithograph in watercolor by hand. The result was four still life compositions titled Wild Flowers, Tame Flowers, Fruits and Vegetables. Sources say it took three years to complete the one thousand prints. They were offered by mail order for \$10 each.



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lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 9 x 12, sheet is 10.5 x 14.5, and frame is 16 x 18.5 inches.

Good condition, not laid down, no damage, punctures, tears or repair, toned evenly overall as shown in the online images, taped to the mat with brown paper tape all around the outer edge back side.

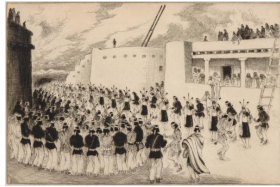
169 :: GENE KLOSS (1903-1996)
PENCIL SIGNED DRYPOINT
ETCHING

'Winter Solstice Dance'

The rare etching with drypoint on BFK watermarked paper is numbered 7 from an edition of only 50 prints and signed by the artist Gene Kloss in pencil below the image lower right, titled lower left. Only six examples could be found of this important documentary image having been offered at auction.

Image measures 12. x 18 on a 14.75 x 21 inch sheet with an overall framed size of 19.75 x 25 inches.

Good condition, not laid down, no damage, punctures, tears or repair, toning around the image as shown in the online views, remains of paper tape on the sheet upper right and left front, paper tape around the back side edge. Displays very well in the mat and frame.



170 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'The Corral' (1948)

The lithograph from an edition of 250 prints published by Associated American Artists is signed by the artist in pencil below the image lower right, Fath number 71.



Benton's comments in Fath read: 'Done for myself, but distributed by AAA. Scene in western Nebraska - Sand Hills country. It was made during a trip through the plains country, Neb, The Dakotas, Eastern Wyoming and Montana - with Col. Graham U.S.A. and a Veterinarian - buying quarter horses for French light artillery. Many drawings were done on this expedition. The trip was in the late summer of 1939.'

Image measures 9.75 x 13.75 on a 11.5 x 15.75 inch sheet with an overall frame size of 18 x 21.75 inches.

Good to fair condition, not laid down, no damage, punctures, tears or repair, considerable toning across the image shown in the online images, brown paper tape around the outer edge back side.

171 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'The Hymn Singer' (1950)

The lithograph published by Twayne Publishers in an edition of 500 prints is signed by Benton in pencil below the image lower right, and listed as Fath catalog number 74.



Benton's comments in Fath read: (This is a characterization of Burl Ives) Burl visited me in Kansas City in 1950, returning from Hollywood, with a beard which he'd been grown [sic] for a part in some southern movie story. He sang some old southern hymns which produced the idea for this print and a life size portrait. The latter still in my possession.

Image measures 16 x 12.25 on a 20 x 16 inch sheet with an overall frame size of 25.5 x 21.25 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair.

172 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'White Calf' (1945)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonne as Fath number 67.



Benton describes the scene in Fath: 'Henry Look of Chilmark, Martha's Vineyard milking his cow. Henry had a good deal selling his milk until some prying summer persons found him straining it in his snot filled handkerchief. Trade with Henry dropped off after that.'

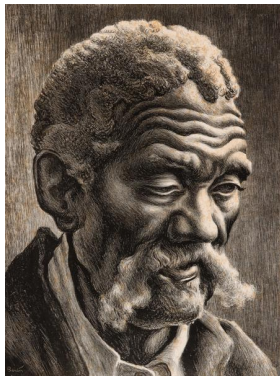
Image measures 10 x 12.75 on a 11.75 x 16 inch sheet with an overall frame size of 18.5 x 22.5 inches.

Good to very good condition, the full untrimmed sheet with narrow margins top and bottom though the edges are deckled, the sheet is not laid down, no damage, punctures, tears or repair, toning and very minor foxing in the margins as shown in the online images, not visible in the mat.

173 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Aaron' (1941)

The lithograph published by Associated American Artists in an edition of 250 prints is signed by Benton in pencil below the image lower right and listed in the artist's catalog raisonné as Fath number 42.



Benton's comments in Fath read: 'Aaron' with his staff. This old negro man was picked up by one of my students on East 18th St in Kansas City and was persuaded to come to my class at the Kansas City Art Institute to pose. I painted a 3/4 length portrait of him with both hands showing around the staff. The portrait was purchased by the Philadelphia Academy in the early '40s. This lithograph head was done from the painting.

Image measures 13 x 9.5, sheet is 15 x 12, and frame is 21.5 x 18 inches.

Fair condition, the sheet is trimmed and affected by prevalent foxing throughout, brown paper tape around all edges, no damage, punctures, tears or repair,

174 :: THOMAS HART BENTON
(1889-1975) PENCIL SIGNED
LITHOGRAPH

'Homecoming Kaw Valley 1951'

The offset lithograph is signed by Benton in pencil below the image lower right.

Image measures 12.5 x 15, sheet is 14 x 17.25, and frame is 20 x 23 inches.

This print is laid down, mat burn in the margin around the image, evenly toned overall.



175 :: GRANT WOOD (1891-1942)
PENCIL SIGNED LITHOGRAPH

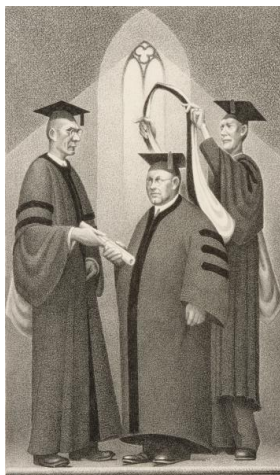
'Honorary Degree' (1938)

The lithograph published by Associated American Artists, New York in an edition of 250 prints is signed by the artist in pencil below the image lower right.

This good, dark, well saturated impression is found in near fine condition.

Image measures 12 x 7 with a framed size of 20.75 x 16 inches.

Very good to fine condition, the full untrimmed sheet with very wide margins and four deckle edges, not laid down, very clean - noting only a very minor smudge upper left corner extreme sheet edge, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.



176 :: REGINALD MARSH (1898-1954) PEN AND INK

'Portrait of a Woman' (1937)

The work of pen and ink on paper is signed, dated and inscribed lower right.

There was a woman referred to in the press of the day as Mrs. A. S.T. J. Brenon (Grace) who was an oratorio singer, music critic and was, for a time, married to art critic Thomas Jewell Craven (1888-1969) who promoted and interpreted the work of Thomas Hart Benton, Grant Wood and the Regionalist Movement in general.

Sheet measures 4.5 x 5.5 with a framed size of 11.25 x 12 inches.

Very good condition, noting toning to the sheet's extreme deckle edges.



177 :: MARTIN LEWIS (1881-1962)
PENCIL SIGNED AQUATINT
ETCHING

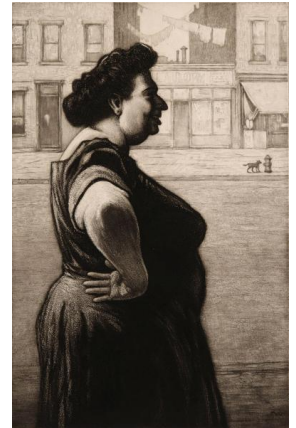
'Boss of the Block' (1939)

The final trial proof etching with aquatint was printed in an edition of 212 prints to benefit the Art Students League of New York and is signed by the artist in pencil lower right.

A great image, strong, and a dark impression with distinct burr.

Image measures 11.25 x 7.5, sheet is 15 x 10.25 inches.

Very good, nice clean condition, the sheet with wide margins is not laid down, no damage, stain, punctures, tears or repair. There are tabs of hinge tape upper right and left.



178 :: THOMAS HART BENTON
(1889-1975) GRAPHITE SKETCH
ON PAPER

'Roadside Store' (Circa 1940.)

The faint graphite sketch on paper is signed just below the image slightly left.

Sheet measures 11 x 9 inches.

Very good condition, not laid down, no visible damage, punctures, tears or repair when viewed in the mat, there are chips and toning in the margins as shown in the online images when viewed outside the mat.



179 :: JACKSON LEE NESBITT
(1913–2008) PENCIL SIGNED
ETCHING

'Ten Inch Bar Mill' (1938)

The rarely seen etching printed on 'FRANCE' watermarked paper in an edition reported as being of 80 prints is signed by the artist in pencil lower right and titled Rod Mill lower left, dedication to Chet Moore center below the image.

For whatever reason, this image, with its toiling figures lit by glowing steel, and the etcher's brilliantly conceived semi-circle swoop of white-hot steel rod like a halo in the image, has only appeared at auction twice before. One other was sold by Paramour Fine Arts in Franklin, Michigan. That makes for a grand total of three known to have appeared in any market.

Strange things can happen. There is an etching by Nesbitt's colleague John De Martelley that sources say was intended to be an edition of 75, but the plates were lost after only a few impressions.

It is not known why so few of this image by Nesbitt exist.

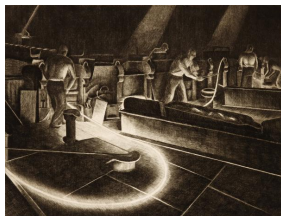
Although it's listed in Retif & Salzer, the artist's catalog raisonne, as number 13, it's the only entry in the book that does not have a corresponding image. The title there is stated as Ten Inch Rod Mill, which corresponds to the other two examples found.

Nesbitt describes the scene as, 'In the rolling process at this mill in Kansas City, steel is reduced into smaller shapes for the wire mill. The men grab it with tongs and whip it around to send it on to the next process.'

This image is from a highly sought after series of prints documenting the industrial processes at Sheffield Steel Corporation in Kansas City, Nesbitt recalled 'The company had called the Kansas City Art Institute to inquire about an etcher to create some images of their operations. John De Martelley and I were both recommended; but De Martelley, not wanting to spend any time on site at Sheffield, encouraged me to do it. For all the Sheffield pieces, I had to submit a finished pencil drawing to the company for approval prior to creating the etching. The original etchings were given as Christmas remembrances to VIPs both in and outside of the company and were offered for sale to the employees.'

Image measures 9 x 11.75, sheet is 10 x 12.5, and frame is 16 x 18.75 inches.

Good condition to near very good, not laid down, toning in the margins as shown in the online images, close margins with very irregular edges having the appearance of a deckle overall but with defects from the process as shown.



180 :: JOHN F. SLOAN (1871-1951)
PENCIL SIGNED ETCHING

'Swinging in the Square' (1912)

The drypoint etching published in an edition of 100 prints (75 printed) on hand made cream wove paper is signed by the artist in pencil below the image

lower right and again in the plate near the date of 1912.

This lively scene in Stuyvesant Square, also now known as Tompkins Square Park in New York City captures everyday life common in the urban setting, a hallmark of the Ashcan School, a loosely knit group of artists based in New York City of which



Sloan was a prominent member. They are known for making fine art from the previously ignored subjects of everyday working class people and life in early 20th century New York city, albeit gritty in nature at times. They nonetheless made the scenes poignant and beautiful.

The image is held in several notable collections, including the Metropolitan Museum of Art, the Detroit Institute of Arts, Whitney Museum of American Art, Brooklyn Museum, Carnegie Museum of Art, Delaware Art Museum, and the Philadelphia Museum of Art.

Image measures 4 x 5.25, sheet is 5 x 6.25, and frame is 9.5 x 10.5 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, professionally stabilized tear right margin, no stain, punctures, tears or repair.

181 :: JOHN STEUART CURRY
(1897-1946) PENCIL SIGNED
LITHOGRAPH

'Circus Elephants' (1936)

The lithograph printed on Rives watermark paper is from an edition of 250 prints published by Associated American Artists and signed by the artist in pencil below the image lower right, titled lower left as well as by the original AAA publisher's label.

The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 9 x 12.75 with a framed size of 17 x 20 inches.

Good to very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, punctures, tears or repair, minor discoloration back side is not visible front side, tape remains upper right and front of the sheet as shown in the online images; framed to archival standards in acid free mounts.

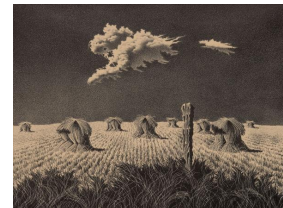


182 :: JOHN COX (1915-1990)
PENCIL SIGNED LITHOGRAPH

'Wheat Shocks' (1951)

The lithograph published by Associated American Artists on cream wove paper in an edition of 250 prints is signed by the artist in pencil lower right below the image.

John Rogers Cox was a gallery director (youngest in the nation at the time) before taking up painting himself. He was a regionalist when regionalism wasn't cool, producing the bulk of his modest output (fewer than 20 paintings total) after leaving the army at the end of World War Two. His legacy is formidable. Every painting



he produced can be accounted for and most are held in the permanent collections of American museums. Those that aren't in museums are listed as being in important collections.

Image measures 8.75 x 11.75, sheet is 11 x 14, and frame is 19.5 x 22 inches.

Very good condition, the full untrimmed sheet, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images, framed to archival standards in acid free mounts.

183 :: CHILDE HASSAM (1859-1935) SIGNED TRANSFER LITHOGRAPH

'Deshabille' (1918)

The Transfer lithograph printed on watermarked paper is signed by Childe Hassam with cypher in pencil lower right and in the image with inscription of June 18, 1912.

Image measures 13.5 x 9.5, sheet is 17 x 11.5, and frame is 20 x 16.5 inches.

Very good clean condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair.



184 :: MARTIN LEWIS (1881-1962) PENCIL SIGNED ETCHING

'Bridge Near Nikko' (1926)

The etching with sand ground technique printed on FRANCE watermark paper in an edition of only 29 prints is signed by the artist in pencil lower right and titled by a different hand lower left edge of the sheet.

According to Paul McCarron in *The Prints of Martin Lewis*, this print was planned to have an edition of only 60 prints. That's not many compared to most editions. But it turns out only 29 of that 60 were actually pulled, a very low edition in the end, making this a rare image.

Sand ground etching is a printmaking process where the artist creates a textured protective layer on a metal plate using sand or coarse material. This texture affects how acid etches the plate, allowing for unique patterns and effects in the final print.

The bridge connects foot travelers to sacred shrines and other cultural treasures.

Image measures 8 x 9.75, sheet is 11.5 x 16, and frame is 20.5 x 24.5 inches.

Very good to good plus condition, very clean, the full untrimmed sheet, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.



185 :: MARTIN LEWIS (1881-1962) PENCIL SIGNED ETCHING

'Rain, Japan' (1927)

The drypoint etching published in an edition of only 50 prints is signed by the artist in pencil below the image lower right and titled in the margin by a different hand.

Image measures 7 x 12, sheet is 10 x 15, and frame is 13.75 x 18.75 inches.

Good condition, not laid down, no damage, punctures, tears or repair, considerable toning and mat burn in the margins as shown in the online images. Displays well.

186 :: MARTIN LEWIS (1881-1962) PENCIL SIGNED ETCHING

The drypoint etching with sand ground technique printed on Rives watermarked paper in an edition of only 21 prints is signed by the artist in pencil lower right and in the plate lower left, just above the pencil inscription Trial proof.

Sand ground etching is a printmaking process where the artist creates a textured protective layer on a metal plate using sand or coarse material. This texture affects how acid etches the plate, allowing for unique patterns and effects in the final print.

Image measures 8 x 11.75, sheet is 10.5 x 14.5 inches.

Very good, nice clean condition, the sheet with even wide margins all around is not laid down, no damage, stain, punctures, tears or repair. A very nice example.



187 :: PAUL PISSARRO (1884-1972) PENCIL SIGNED MONOTYPE

'Paysage Environ de Lyons'

The monotype is signed by the artist in pencil lower right and titled along the lower left edge of the sheet.

Image measures 7 x 9.25, sheet is 10 x 12.75, and frame is 19.25 x 21 inches.

Good condition, noting mat burn and scattered foxing, as shown, the full original sheet not laid down and untrimmed.



188 :: JACKSON LEE NESBITT

(1913-2008) PENCIL SIGNED

ETCHING

'Wire Mill' (1938)

The drypoint etching numbered 20 from an edition of only 60 prints is signed by the artist in pencil below the image lower left.



Nesbitt described the scene as follows: "This was the noisiest place I've ever been in all my life. You had to wear earplugs in there. The company tried to have me remove some of them, men in this piece so that their operation would look more efficient, but they finally agreed to let it stand as drawn. In Kansas City, steel is gradually getting thinner and longer. The big coils are loaded on arms, so the steel can be uncoiled as it goes through successive dies, which further reduce the diameter of the wire. The end result is the production of fence wire, bailing wire, nails, and bolts."

Of the impetus for his well-known and highly sought after series of prints documenting the industrial processes at Sheffield Steel Corporation in Kansas City, Nesbitt recalled: "The company had called the Kansas City Art Institute to inquire about an etcher to create some images of their operations. John De Martelly and I were both recommended; but De Martelly, not wanting to spend any time on site at Sheffield, encouraged me to do it. For all the Sheffield pieces, I had to submit a finished pencil drawing to the company for approval prior to creating the etching. The original etchings were given as Christmas remembrances to VIPs both in and outside of the company and were offered for sale to the employees."

Turns out Nesbitt spent a great deal of time on site at Sheffield detailing their massive works in more than sixteen different complex images completed during the 1930 - and six more during the late 40s and early 50s.

Image measures 9 x 11.75 with a framed size of 18 x 20.5 inches.

Good condition, noting a 2-inch tear lower right in the margin lower right. Loss from the face of the sheet upper right along the top edge. Clean condition without stain, even good margins, not laid down.

189 :: ERIC SLOANE (1905-1985)

PEN AND INK SKETCH ON PAPER

'Market Bridge Connecticut' (1975-80)

The work of pen and ink on paper is signed lower left front and estate stamped verso.



Accurately documenting the hand hewn covered bridges of New England was a trademark of Eric Sloane. It was obviously not unrelated to his fascination with early American tools, architecture, and New England's old growth forests - of which he taught himself much, and wrote about in many of the more than thirty books he authored.

Image measures 10 x 15 with a framed size of 19.75 x 23.75 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not

been examined outside the frame.

190 :: JOHN STEUART CURRY

(1897-1946) PENCIL SIGNED

LITHOGRAPH

'Stallion and Jack Fighting' (1943)

The lithograph from an edition of 250 prints published by Associated American Artists is signed by the artist in pencil below the image lower right and titled verso by the original AAA publisher's label.



The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 12 x 15.5, sheet is 13.75 x 17.25, and frame is 18.5 x 21.5 inches.

Very good condition, the sheet with wide margins is not laid down, no damage, stain, punctures, tears or repair; a very pale outline of shadow from a previous mat, brown paper tape outside edge back side of the sheet.

191 :: MILTON AVERY (1885-1965)

PENCIL SIGNED ARTIST'S PROOF

'Sleeping Baby' (1933)

The etching signed in the plate and again in pencil by the artist lower right is also dated 1933. The inscription a/p in pencil lower left designates this as an Artist's Proof, a select print aside from the primary edition of 100 impressions.



Image measures 5.5 x 7.5, sheet is 13 x 14.75, and frame is 15.25 x 16.5 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.

192 :: JACKSON LEE NESBITT

(1913-2008) PENCIL SIGNED

ETCHING

'Hot Metal' (1940)

The etching published in an edition of 60 prints is signed by the artist in pencil below the image lower right and titled lower left.



Retif & Salzer describes the scene, 'Scrap steel is melted in a cupola at the Kansas City plant and transferred in a continuous stream to a holding crucible. The molten steel is then poured into a ladle and carried over to an open hearth furnace for further

refinement.'

This print is also found with the title Hot Metal Holding Tank and Holding Crucible.

Image measures 9 x 12, sheet is 11.5 x 13.5 inches.

Very good to good condition, close margins sides and top, not laid down, no damage, punctures, tears or repair, light toning in the margins as shown in the online images.

193 :: BIRGER SANDZEN (1871-1954) PENCIL SIGNED BLOCK PRINT

'Sunset on the Smoky River' (1920)

The nail head block print published in an edition of 100 or less prints is signed by the artist in pencil below the image lower right and titled lower left. Greenough number 38.

Sandzen's pointillist technique block prints like this, variously referred to as nail head, nail cut, or nail punch print are named for the artist's use of a square-headed nail to indent the printing block when creating the composition.

Image measures 6 x 8, sheet is 8.25 x 10.25, and frame is 17 x 17 inches.

Very good to fine condition, very clean, intact uncut, the full untrimmed sheet with wide margins, not laid down, no damage, stain, punctures, tears or repair.



194 :: SALVADOR DALI (1904-1989) PENCIL SIGNED COLOR LITHO

'La Main' (1967)

The lithograph printed on BFK Rives watermarked paper is signed by the artist in pencil lower right and numbered 11 of 150 lower left.

Image measures 12.25 x 9, sheet is 25.75 x 19.75 inches.

Very good condition, the full untrimmed sheet with four deckle edges, not laid down, no damage, very clean, no stain, punctures, tears or repair. This lithograph has never been framed.



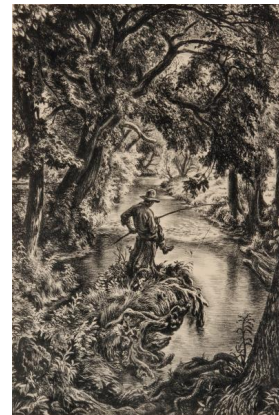
195 :: CHARLES BANKS WILSON (1918-2013) PENCIL SIGNED LITHOGRAPH

'Morning on the Creek' (1966)

The 1960s lithograph published in an edition of only 50 prints is signed by the artist in pencil below the image lower right and titled lower left.

Image measures 14 x 9.5 with a framed size of 22.5 x 17.25 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the frame.



196 :: JOHN STEUART CURRY (1897-1946) PENCIL SIGNED LITHOGRAPH

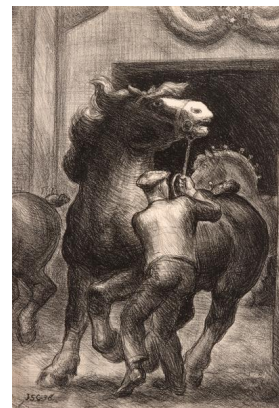
'Prize Stallion' (1938)

The lithograph from an edition of 250 prints published by Associated American Artists is signed by the artist in pencil below the image lower right and titled lower left just below initials and a date in the plate.

The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 12.5 x 8.75 with a framed size of 22.5 x 18.75 inches.

The full untrimmed sheet, not laid down, ripples to the sheet and a crease as shown in the online images outside the frame and mat. This lithograph presents very well in the frame and mat with no sign of the minor rolls in the paper.



197 :: JOHN STEUART CURRY (1897-1946) PENCIL SIGNED LITHOGRAPH

'Manhunt' (1934)

The lithograph from an edition of approximately 100 prints on FRANCE watermarked paper is signed by the artist in pencil lower right and titled in pencil lower left, with the date of 1934. This print is further signed in the stone and was published by the Contemporary Print Group, New York. Some sources list the number of prints in this edition at less than 100.

Image measures 9.75 x 13, sheet is 11.5 x 16, and frame is 19 x



22 inches.

Very good to fine and clean condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.

198 :: JOHN STEUART CURRY
(1897-1946) CHARCOAL ON
PAPER

'Soldiers in Combat'

The charcoal sketch on artist's sketch pad is estate stamped 'John Steuart

Curry Estate' seal number 40204 and attributed with a title verso.

Page measures 12 x 17.75, the frame size is 16.5 x 22.5 inches.

Very good condition as shown.



199 :: JACKSON LEE NESBITT
(1913-2008) PENCIL SIGNED
ETCHING

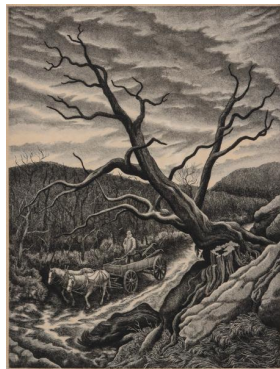
'Evening in March' (1942)

This etching was printed in a special edition by the author aside from the 250 prints published by Associated American Artists. The work is signed by the artist in pencil lower right, and in the plat there as well with the date of 1942. This plate mark signature identifies this as being from the small group of prints pulled by Nesbitt. The title is lower left.

Jack Nesbitt describes the print this way, 'Benton and I were sketching along this Arkansas road when this old guy rode by. He mistook us for surveyors and allowed as how this road could use some fixing. I also did a painting of this subject, which was accepted into the Artists for Victory juried exhibition at the Metropolitan Museum of Art in New York. The Met sent me a check for \$250 but no explanation as to whether it sold to a private individual or was kept as part of their permanent collection. The print is illustrated in American prints in the library of Congress. It is also featured in Albert Reese's American Prize Prints of the 20th Century. It was awarded the prize in 1946 by the Society of American Etchers as well as a Purchase Prize from the library of Congress.

Image measures 11.75 x 9 on a 15.75 x 12.5 inch sheet.

Good to fair condition, the full untrimmed sheet, not laid down, no damage, punctures, tears or repair, toning mat burn around the image as shown in the online images and glue residue along the top edge face of the print.



200 :: JEROME WITKIN (Born
1939) SKETCH ON PAPER

'Ken Perry Watching the Evening Rain' (1976)

The work in colored pencil on paper is signed and titled across the top of the sheet.

Image measures 19.5 x 25, sheet is 20 x 25.5, and frame is 25.25 x 30.75 inches.

Very good condition, the full untrimmed sheet, not laid down, no damage, stain, punctures, tears or repair.



201 :: MARY CASSATT (1844-
1926) DRYPOINT ETCHING

'Margot Wearing a Bonnet' (Circa 1902)

The drypoint etching on cream laid paper is unsigned,

This image is pictured and listed in the seminal print reference on Cassatt by Adelyn Breeskin, Mary Cassatt A Catalogue Raisonne of the Graphic Work, 1979.

Image measures 9 x 6 with a framed size of 28.5 x 25.75 inches.

Good condition, the full untrimmed sheet, not laid down, reinforcement top and bottom of one edge as shown, no other damage, repair, punctures or tears, even toning overall.



202 :: JACKSON LEE NESBITT
(1913-2008) SELF PORTRAIT IN
PENCIL

'Self Portrait' (May, 1993)

The original graphite on paper, signed lower right, is published in Jackson Lee Nesbitt The Graphic Work by Earl Retif and Ann Salzar.

Sheet measures 8.5 x 6.75 inches.

Very good condition.



203 :: BIRGER SANDZEN (1871-
1954) PENCIL SIGNED
LITHOGRAPH

'Valley Stream' (1948)

The lithograph published in an edition of 100 prints is signed by the artist in pencil below the image lower right and titled lower left. Greenough number 196.

Image measures 10 x 14, sheet is 13 x 20, and frame is 19.5 x 23.5 inches.



Very good condition, the full untrimmed sheet, not laid down, no damage, punctures, tears or repair, toning in the margins as shown in the online images.

204 :: JACKSON LEE NESBITT
(1913-2008) PENCIL SIGNED
ETCHING

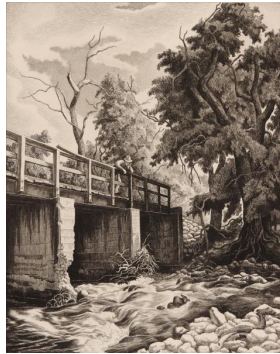
'Ozark Bridge' (1941)

The etching published by the artist in a smaller edition aside from the 250 prints published by Associated American Artists is signed by the Nesbitt in pencil below the image lower right and titled lower left. This nice, dark impression is from those few that were signed in the etching plate as well as in pencil. Retiff/Salzer report that, 'Both a pencil drawing and a painting exist of this subject. Associated American Artists published the print. A few impressions were printed by the artist and are signed and dated in the plate mark lower left. The AAA impressions do not have that in the plate mark.' This print is from those few impressions that were printed by the artist, note the signature and date in plate mark as described.

Nesbitt tells the following about this etching, 'I got this picture from a sketching trip. I took to Arkansas in 1940 with Thomas Hart Benton, Lewis Bogart, Bill McKim, Earl Bennett and Bud Glenn. We all drove down in Tom Benton's car and for 10 days we paired off and went sketching all along the countryside. It rained half of the time, but that didn't stop us any. Bud Glenn's the figure on the bridge.'

Image measures 11.75 x 9.5, sheet is 13.75 x 11.5 inches.

Very good condition, very clean, the sheet with wide margins does not appear to be trimmed, not laid down, frayed or thinned corner lower left, a short tear bottom edge to the left side, otherwise very good and free from damage, repair, puncture, tear or stain.



205 :: MARY HUNTOON (1896-1970) PENCIL SIGNED WPA
ETCHING

'K.C.K. Grain Elevators a.k.a. Factory' (1936)

The soft ground etching published in an edition of 100 prints is signed by the artist in pencil below the image lower right and titled lower left, Huntoon number 'Soft ground 3.'

This print differs from the example in our 'Thursday, June 6 session in that it has been titled by the artist lower left and annotated '100', referring to the edition.

These prints were in the artist's estate which was bequeathed to the Topeka & Shawnee County Public Library in quantity.

Image measures 7 x 10.75, sheet is 10 x 13 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair, paper tape upper corners, never framed.



206 :: R.C. GORMAN (1932-2005)
PENCIL SIGNED LITHOGRAPH

'Navajo Mother' (1976)

The color lithograph numbered 10 from an edition of 120 prints is signed by the artist in pencil below the image lower left.

Sheet measures 30 x 22.25 with a framed size of 41 x 33.25 inches.

Very good condition, the full untrimmed sheet with deckle edges, not laid down, no damage, stain, punctures, tears or repair; framed to archival standards in acid free mounts.



207 :: JOHN STEUART CURRY
(1897-1946) PENCIL SIGNED
LITHOGRAPH

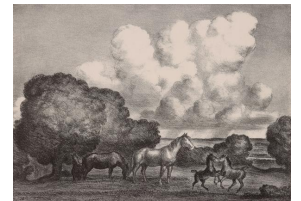
'Summer Afternoon' (1940)

The lithograph from an edition of 250 prints published by Associated American Artists is signed by the artist in pencil below the image lower right.

The AAA was founded by Reeves Lewenthal in 1934 with the idea of bringing art by prominent American artists into the homes of everyday people at a time when original artwork was out of reach for many. The model proved to be a win-win situation that lasted for more than 60 years. It allowed artists to earn income at a time when many were struggling due to the economic hardships of the Great Depression, while also providing the general public with affordable access to art. The concept also made the arts more inclusive overall during a challenging period in American history.

Image measures 10 x 14, sheet is 12 x 16, and frame is 19.75 x 25.5 inches.

Good clean condition with four original untrimmed deckle edges, noting that the print is adhered to the mat beneath all four edges.



208 :: JACKSON LEE NESBITT
(1913-2008) PENCIL SIGNED
ETCHING

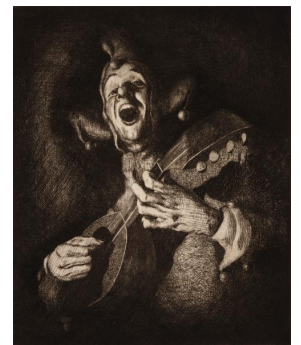
'Jester, Feste' (1935)

The etching published in an edition of only 50 prints is signed by the artist in pencil below the image lower right and titled lower left. The print is inscribed in pencil on the lower margin, 'Etching: 1st state on hand made English paper. Print no. 33.'

The artist is quoted as saying, 'This was the first print I ever editioned. Oh, I did a few student things and there's even an earlier version of this image that I made as a linocut for a personal Christmas card. But this is my first professional print. It's really a self portrait - me as a medieval jester. On some impressions, I use the title Feste, a character in Shakespeare's Twelfth Night.'

Image measures 10.75 x 8.75, sheet is 15 x 11 inches.

Good to very good condition, wide margins, not laid down,



each top corner has paper tape on the face of the print and yellowed stain from previous tape extreme upper right and left corners. No damage, repair, punctures or tears, no other stain.

209 :: JACQUES VILLON (1875-1963) PENCIL SIGNED ETCHING

'Still Life with Nuts' (1929)

The etching from an edition of with drypoint and areas of roulette is signed by the artist in pencil lower right, inscribed with the edition lower left and signed in the plate as well with a date of 29.

Image measures 8.5 x 10.5, sheet is 11.5 x 15.5, and frame is 15 x 19 inches.

Very good condition, the full untrimmed sheet with deckle edges, no damage, stain, punctures, tears or repair. This print has not been examined outside the frame.



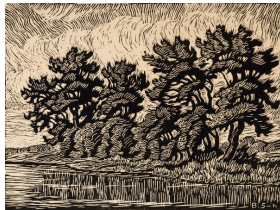
210 :: BIRGER SANDZEN (1871-1954) PENCIL SIGNED LINOCUT

'Prairie Pond' (1928)

The linocut published in an edition of 200 prints or more is signed by the artist in pencil below the image lower left and titled lower right. Greenough number 58. Dedication lower center reads: 'Mrs. McWhirter from Margaret Sandzen.'

Image measures 9 x 12, sheet is 12 x 15, and frame is 19.75 x 23.5 inches.

Good to fair condition when viewed outside the mat with issues in the margins from previous mounting, including masking tape. Displays very well in frame and mat with gold molding framing the image.



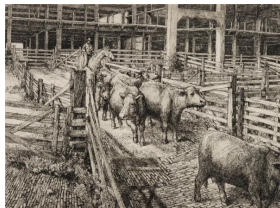
211 :: DOUGLAS OSA (BORN 1952) PENCIL SIGNED ETCHING

'Kansas City Stockyard' (1991)

The drypoint etching numbered 3 from an edition of 75 prints is signed by the artist in pencil below the image lower right and titled lower left.

Image measures 11.5 x 15.5 with a framed size of 23 x 26.25 inches.

Apparently the condition is very good, very clean, intact, no visible stain, damage, repair, punctures or tears. This work has not been examined outside the acid free archival frame and mount.



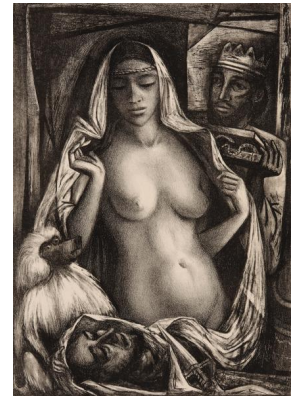
212 :: BENTON SPRUANCE (1904-1967) PENCIL SIGNED LITHOGRAPH

'Gift for Salome' (1947)

The lithograph from an edition of 35 prints is signed and by the artist in pencil below the image lower right and inscribed as to the edition lower left, the title below the image as well.

Image measures 17.5 x 12.5, sheet is 20.75 x 15.5 inches.

Very good condition, the full untrimmed sheet with four deckle edges, not laid down, no damage, stain, punctures, tears or repair, unframed.

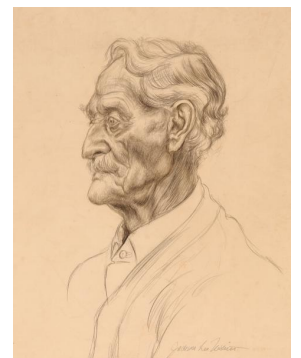


213 :: JACKSON LEE NESBITT (1913-2008) GRAPHITE ON PAPER

Graphite on paper signed lower right.

Image measures 11 x 7, sheet is 13 x 10.75 inches.

Very good condition.



214 :: A 112 PIECE SERVICE OF GORHAM MYTHOLOGIQUE STERLING

The fine and rare set is offered as shown, including some piece types with the retailer's mark of Spaulding & Co.

Twelve 9.75 knives, twelve 8.5 inch knives, fourteen 6.5 flat butter spreaders, twelve 6.75 inch salad forks with faint gold wash, twelve 7 inch forks, twelve 7.75 inch dinner forks, twelve 5.75 inch table spoons, twelve 4.75 inch small cream soup spoons, twelve 6 inch pickle forks, twelve 4.875 inch ice creams with gold wash, eleven 7.25 inch tablespoons, five 8.5 inch serving spoons, and one 5.75 inch spoon. Total weight of 177.55 ounces troy excluding the knives.

Good condition noting wear to the high points as shown and a back side monogram. No damage, abuse or detracting issues of age.



215 :: A FINE PAIR ROYAL WORCESTER BALDWIN FLYING SWAN VASES

The neo-classical forms molded with laurel wreath handles over ladies head masks either side, and raised on socle over a square base, each is decorated with the distinctive motif of graceful swans in flight for which the porcelain decorator Charles Baldwin (1843 -

1913) is known as master. The soft, ethereal quality of the swans and the blue matt ground on which they are depicted with red and gold flora in relief. The necks and bases are finished in green, gold and salmon. Each vase is signed by the artist and bears the factory date mark of 1900.

Each measures 11.25 x 4.25 x 3 inches.

Good condition, noting one has a repair to the base, stem, no other chips, cracks, repairs. One is in very good condition free from chips, cracks, repairs.



date mark of 1903 near the British registry stamp.

Measures 10 x 4.5 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.

218 :: ROYAL WORCESTER FLYING SWAN VASES WITH DRILLED BASE

The assembled baluster form pair with lion's head handles, each decorated with the distinctive, ethereal depiction of graceful swans in flight and relief enamel details for which the porcelain decorator Charles Baldwin (1843 - 1913) is known, are each drilled for mounting as table lamps. Both are artist signed.

Each measures 11 x 5.75 x 2.75 inches.

Good condition, noting that each has been drilled through the base.



216 :: AN IMPORTANT PAIR MOSER FIVE ARM ART GLASS CANDELABRA

The rare, elaborate pair of cranberry glass five-arm candelabra are profusely decorated in Persianate designs of gold, white, green, red, blue and pink designs executed in relief enamel. Each glass arm is centrally cased with a rod of cranberry glass in crystal. The candle cups, and bobèche are all hand cut and polished with elaborate scalloped rims.

Each measures 21.5 x 15 x 15 inches.

Good condition, noting damage and amateur repair to two candle cups, replacement fitting replastered to one arm. No other chips, cracks, repairs, scratches or areas of heavy wear.



219 :: MOSER CLASSICAL FORM URN VASES WITH ELEPHANT HEADS

A pair of classical shape urns or vases of cased glass profusely decorated in elaborate, polychrome enamels and mounted with freehand blown glass figural elephant heads at the shoulder of each, those and other areas being further embellished with enamel beading.

Each measures 13.25 x 6.25 inches.

Very good condition. There are no chips, cracks, repairs, some light gold wear.



217 :: A FINE ROYAL WORCESTER CHARLES BALDWIN FLYING SWAN VASE

The neo-classical form, molded with high arching handles either side and raised on socle over a circular base, is decorated with the distinctive motif of graceful swans in flight against matte blue ground and purple grasses shaded to green for which the porcelain decorator Charles Baldwin (1843 - 1913) is known as master. The soft, ethereal quality of the swans, the detail of the birds' eyes and features, the details in relief are all exceptional examples of the artists' work. The back side is decorated with swallows in flight. The necks and bases are finished in green, ivory, and salmon with gold trim in good bright condition. The work is signed by the artist and bears the factory



220 :: AN 18-INCH ENGRAVED AND CAMEO GLASS VASE SIGNED MOSER

The large, elegant and attractive vase with intricate Art Nouveau inspired Moser-quality engraving across the entirety, including the top rim cut as a cluster of leaves, is subtly shaded in lavender pink crystal. The graceful form is embellished with a large, intensely colored cameo cut amberina glass poppy blossom. The base is signed Moser Karlsbad with acid stamp.

Measures 18 x 6 x 6 inches.

Good condition, noting a shallow 1/4 inside flake at the top rim and other minor roughness there. No other chips, cracks, repairs, scratches or areas of heavy wear.



221 :: A MASSIVE, PERSIANATE, MOSER ART GLASS ROSE PETAL JAR

(Late 19th Century.)

The large, footed, bulbous, urn form jar is blown with an expanding middle section on domed circular foot embellished in all-over enamels of gold arabesques divided by outlines of polychrome trailing vines and flowers in raised enamels.

The bulbous hollow urn is fitted with a central upper drop-in vessel is topped by a large stopper above four C-shape applied handles on the lift-out part of this item.

In the Victorian era, art glass jars for containing rose petals were common forms. This would mark an exceptionally large example of the form.

Measures 21 x 12.75 x 12.75 inches.

Very good condition. There are no chips, cracks, repairs, some areas of gold wear.



222 :: A FINE RARE 19C. MOSER ART GLASS GLOVE BOX WITH BIRDS

(Third quarter of the 19th Century.)

The outstanding and profusely decorated box with songbirds among swirling foliate and floral designs in high relief is found in nice, darkly patinated brass or bronze frame and raised on ball feet.

Measures 4.25 x 12.75 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



223 :: A ART NOUVEAU INFLUENCE MOSER VASE WITH CAMEO

The fine intaglio engraved Moser vase is embellished with two colors of applied wheel carved cameo glass: one being a purple iris on long flowing cameo glass tendrils, the other a green pod near the cut, shaped and polished rim.

Measures 15.75 x 5.5 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



224 :: A LARGE KARLSBADER SECESSION VASE ATTR LUDWIG MOSER

(Circa 1900)

The baluster form vase with flat top rim and base enameled green is internally decorated with stylized wine-red flower head on sinuous green stem worked within the crystal which is embellished with finely engraved intaglio insects in flight. The design is embellished with an application of flowing green enamel foliates in relief.

Measures 13.75 x 6 x 6 inches.

Very good condition. There are no chips, cracks, repairs.



225 :: A VERY FINE BRILLIANT BLUE 19TH C. MOSER ART GLASS BOX

(Third quarter of the 19th Century.)

The sapphire blue art glass box is decorated in thick polychrome enamel depictions of roosters on one end in colorful enamel facing mythical birds opposite - both framed in swirling wreaths of elaborate foliate enamels.

Measures 4.75 x 5.25 x 3.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



226 :: A MOSER 20-INCH ENAMELED ART GLASS VASE WITH ACORNS

The tall cylinder vase, raised on a circular bell-shape foot, is decorated in swirling enamel relief branches joining exuberant polychrome leaves arrayed throughout in ten varied colors of enamel and further embellished with more than sixty applied acorns on amber glass, a unique Moser feature. The top and bottom are finished in a gold encrusted collar.

Measures 20.25 x 6.5 x 6.5 inches.

Very good condition, noting one acorn chipped in half, There are no other chips, cracks, repairs, and no areas of heavy wear.

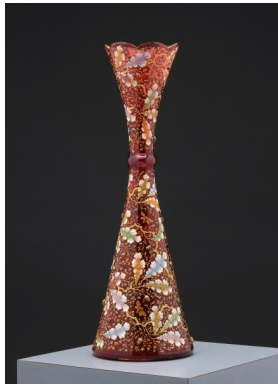


227 :: A MOSER CRANBERRY GLASS VASE WITH ENAMELS AND ACORNS

The tall cranberry vase of double tapered and waisted form is profusely decorated in highly raised gold enamel woody stems arrayed with sprays of multi-color enamel leaves in multiple shades along with depictions of attendant insects, and more than thirty applied acorns in high relief throughout.

Measures 15.5 x 5 x 5 inches.

Very good condition. There are no chips, cracks, repairs.



Measures 5.25 x 6 x 4 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.

231 :: A LAVISHLY DECORATED MOSER CRANBERRY ART GLASS JUG

The Persianate influence jug with applied handle is decorated in elaborate gold Arabesque trimmed in raised white enamel, creating reserves of cranberry color glass decorated in stylized white enamel foliates in relief. A wide gold band of rich gold encrustation bisects the piece with accent of light blue enamel swags. The base with polished pontil.

Measures 10.5 x 5.75 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs, light wear of the gold.



228 :: A VERY FINE 19TH C. MOSER ENAMELED AMBER ART GLASS BOX

(Third quarter of the 19th Century.)

The rectangular casket with hinged lid having beveled edges is raised on brass ball feet and decorated in a polychrome thistle motif hand painted in raised enamels.

Measures 3.75 x 7 x 5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



232 :: A VERY FINE 19TH C. MOSER ART GLASS BOX

(Third quarter of the 19th Century.)

The tall, ruby art glass casket with lock is decorated in vertical enameled panels having polychrome leaves in high relief on gold ground, and raised on four ball feet supporting the gilt metal frame, beaded handles on either end.

Measures 5.25 x 6 x 4 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



229 :: A VERY FINE 19TH C. MOSER ART GLASS BOX WITH 7 ACORNS

(Third quarter of the 19th Century.)

The tall rectangular form casket with lock and beveled edges is mounted with bright ormolu mounts and decorated in polychrome enamel relief of oak leaves embellished with seven applied glass acorns amid fernery, each end adorned with a beaded handle.

Measures 5 x 5 x 3.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



233 :: A 19TH C. MOSER CRANBERRY GLASS BOX WITH ENAMEL

(Third quarter of the 19th Century.)

The tall rectangular casket with lock and hinged lid having high glass top is decorated in foliates of yellow and gold in high relief. The metal frame displays wear and some very minor uneven joints.

Measures 5.25 x 5 x 3.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



230 :: A VERY FINE ELECTRIC BLUE 19TH C. MOSER ART GLASS BOX

(Third quarter of the 19th Century.)

The tall electric blue art glass casket with lock and beveled edges is trimmed in gold and decorated with exotic birds in high relief and framed by encircling branches of beaded flowers and enamel foliates. The art glass is mounted in a brass frame raised on ball feet having matching handles either end.



234 :: A RARE MOSER VASE WITH TIGERS, EX-KLABIN COLLECTION

The amethyst to clear vase of flattened oval form is intaglio carved with palm tree designs framing a bas relief and enameled glass application of two glass-eyed tigers below a colorful parrot in full flight depicted in bright polychrome enamels. Signed Moser Karlsbad with acid stamp underside of the base.

Pictured in Moser Glass: The Klabin Collection by Gary D. Baldwin, pg. 28, plate 31.

Measures 11 x 5.5 x 3 inches.

Very good condition, noting a nick to the parrot's beak and one to the tiger's ear. No other chips, cracks, repairs, scratches or areas of heavy wear.



235 :: TWELVE PLACE SETTINGS OF RAYNAUD SI KIANG PORCELAIN

The set of Si Kiang pattern No. 6 porcelain dinnerware by Raynaud is offered in excellent condition as shown.

Twelve 10.75 inch dinner plates, twelve 6.5 inch saucers, twelve 7 inch saucers, twelve 2.5 x 5.25 x 4.25 inch coffee cups, twelve 2 x 5 x 5 inch soup bowls, one creamer 3.5 x 4 x 2.75, and one sugar 3.5 x 5 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear. Inspection in raking light finds a short scratch on one dinner plate.



236 :: 18TH CENTURY FRENCH SCHOOL NATURE MORTE OIL ON CANVAS

The cartouche form oil is found in conforming carved and gilt wood frame of the period.

Measures 40.5 x 50 inches.

Good condition, noting repairs and the effects of age as shown.



237 :: JOSEF LORENZL (1892-1950) FOR GOLDSCHIEDER

The circa 1930 Austrian grouping, a woman with terriers, is signed underside the base.

Measures 11.5 x 5.5 x 5.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear. Some typical minor crazing.



238 :: A TWO COLOR CRYSTAL GLASS URN WITH NUDES SIGNED LALIQUE

'Antinea' (Late 20th Century)

The thick crystal clear vessel is raised on four dramatic crouching back-to-back figural female figural with flowing hair molded from opaque matte green glass. Signed on the base with hand engraved signature.

Measures 8 x 10.5 x 9.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



239 :: AN ELABORATE MOSER ROSE AMBER ART GLASS JUG WITH ICICLES

The jug of flattened oval form is dramatically embellished in thick applications of highly textured icicles and a thick rim of wavy glass, all dressed in gold. The remainder of the jug is decorated in colorful stylized flowerheads and butterflies within a field of swirling vinery and foliage.

Measures 8.25 x 7 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear. The icicle tips are created with irregularities at the tips with some sharpness. None appears to be chipped.



240 :: A MULTI-TECHNIQUE MOSER VASE WITH LIZARD AND ACORNS

The electric blue cylinder vase on circular foot is decorated in multiple desirable techniques. The top rim is embellished with pronounced icicles above a thick application of glass waves, all dressed in bright gold. The body and foot are decorated in polychrome enamel and gilding that includes colorful leaves, woody vines and a smattering of enameled insects, all adorned with bas relief glass applications of eight acorns in high relief, and a colorful lizard with white enamel highlights.

Measures 9.5 x 3 x 3 inches.

Very good condition. There are no chips, cracks, repairs.



241 :: A 19TH C. MOSER ART GLASS BOX WITH BIRDS AND FLORALS

(Third quarter of the 19th Century.)

The gilt and enamel box is decorated in an allover design of exotic birds amid swirling foliates of polychrome enamel and trimmed in gold. The whole is raised on a gilt metal frame with oxidation.

Measures 4.5 x 8.75 x 7 inches.

Very good condition. There are no chips, cracks, repairs; noticeable wear on the beveled edges of the hinged lid.



242 :: A 19TH C. MOSER ART GLASS SARCOPHAGUS FORM URN

The tall sarcophagus form vessel with polychrome enamel decoration of acanthus scrolls enclosed by gilt fish scale borders is atypically raised on four green glass hairy paw feet.

Measures 7.5 x 5.5 x 4.75 inches.

Very good condition. There are no chips, cracks, repairs; extremely minor traces of gold wear on some high points and edges.



243 :: A MOSER INTAGLIO CUT ART NOUVEAU VASE WITH GILDING

The square crystal vase shaded to amethyst casement is deeply carved in Art Nouveau intaglio cut decoration of iris flowers with accents of gold.

Measures 12 x 3.25 x 3.25 inches.

Very good condition. There are no chips, cracks, repairs.



244 :: A MOSER 19C. ART GLASS VASE WITH APPLIED SALAMANDER

The inverted teardrop form in blue crystal is sparsely decorated with colorful enamel depictions of wildflower sprays, and embellished with an applied glass salamander in bas relief with enamel spots. The top of the foot is finished in an interesting enameling technique that emulates champleve' metalwork.

Measures 8 x 5 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



245 :: A MOSER ENGRAVED CRYSTAL MARQUETRY JUG WITH CAMEO GLASS

(circa 1900.)

The crystal jug, having an applied glass handle, is decorated with deep intaglio carving of Art Nouveau influence, and a central wheel carved cameo glass flowerhead application. Intaglio decorated areas include the stopper and handle. Signed Moser Karlsbad.

Measures 9 x 6 x 3.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



246 :: AN ELABORATE 19C. MOSER BOTTLE IN PERSIANATE ENAMELS

The lavishly decorated cranberry glass decanter blown in four bulbous lobes is decorated with allover gold ground interrupted by windows of cranberry glass decorated in colorful enamels.

Measures 13.75 x 5 x 5 inches.

Very good condition. Three very tiny nicks on the inside rom of the mouth, a gilded factory flaw at outer rim There are no other chips, cracks, repairs.



247 :: A 19TH C. MOSER ART GLASS PEDESTAL VASE WITH ACORNS

The cranberry glass vessel of flattened form is raised on a base of colorless crystal displaying multiple folds and applied glass scrolls. The cranberry portion is decorated in trailing vines and colorful leaves interspersed with various types of insects, and adorned with more than twenty applied glass acorns in bas relief.

Measures 9.25 x 5 x 5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



248 :: A 19C MOSER FOOTED ART GLASS BASIN WITH APPLIED LIZARDS

The low, smoky topaz colored glass vessel is raised on four blown and applied blue glass figural dolphin feet, and decorated in scattered gold tracery sprays with blue and white forget-me-nots, all accented by rare bas relief applications of large glass lizards having enameled pattern of scales in the manner of champleve' decoration seen on Asian bronzes, each further embellished with allover beading. Each lizard is further detailed with red glass eyes and multi-toed feet embellished in many tiny beads of enamel.

Measures 4.75 x 10 x 10 inches.

Three flakes or chips from the underside of the rim, not visible, but easily found by touch. Chip to the nose of one lizard. There are no other chips, cracks, repairs, scratches or areas of heavy wear.



250 :: A 19TH CENTURY MOSER ART GLASS ELECTRIC BLUE JUG

The unusual electric blue pitcher is blown with a shaped spout cut to create an unusual notched form above the narrowed neck joining an applied handle at the spreading shoulder above tapering form to an outset base. The blown pitcher is heavily decorated in numerous colors of enamel applied in high relief creating designs of colorful spreading orchids within trefoils of white enamel beads amid gold reserves, festoons, and swirling foliates with flower heads.

Mark of the New York retailer Wilhelm & Graef in gold on the pontil.

Measures 10.5 x 7 x 5 inches.

Very good condition, noting a tiny nick on the spout rim inside low area. There are no other chips, cracks, repairs, some light gold wear.



251 :: A 19C. MOSER GILT ENAMELED ART GLASS VASE, EX -KLABIN

The crystal vase with applied handles is decorated with various Persianate motifs, primarily the inverted cypress tree designs in polychrome enamels around the body, amid gold ground reserves, and elaborate colorful enamel decoration overall. This vase is pictured in Moser Glass: The Klabin Collection by Gary D. Baldwin, pg. 38, plate 44.

Measures 10.5 x 6.5 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs, some minor gold discoloration, wear.



252 :: A LARGE 19C. MOSER GILT AND ENAMELED GLASS HUNTING HORN

The large, blue blown glass hunting horn trimmed in gold is raised on a shaped stem above a circular foot, and decorated in sprays of fernery in multicolor enamels .

Measures 13.25 x 8 x 6.5 inches.

Very good condition. There are no chips, cracks, repairs; there are some scattered patches of light gold wear.



253 :: A 19C. MOSER EGG-SHAPE URN WITH JEWELS, APPLIED ACORNS

The egg shape urn in colorless crystal with cut and shaped upper rim is decorated in twelve applied glass acorns amid trailing oak leaves all in gold above an encircling border of fleur des lis set with with green and red glass cabochons, all raised on a circular foot with stem having applied prunts highlighted by ruby red cabochon beading above the circular foot with faceted red jewels centering cypress tree motifs.

Measures 11.5 x 7 x 6 inches.

Very good condition. There are no chips, cracks, repairs.



256 :: MOSER VASE IN RARE SHADE OF GREEN WITH ENAMEL PORTRAIT

The vase in unusual shade of green glass is embellished in all over pattern of enamel decoration of trailing vines and stylized flowerheads surrounding an oval gold medallion centered by a standing Asian female figure with hand fan in brightly colored enamels.

Measures 9.5 x 4 x 4 inches.

Very good condition, noting a pinhead size nick at the edge of the rim.

There are no other chips, cracks, repairs, scratches or areas of heavy wear. Strong gold overall.



254 :: A MOSER GILT AND ENAMEL PILLOW VASE WITH APPLIED ACORNS

The circular pillow vase with cut and polished top rim is decorated in polychrome enamels of oak leaves, woody branches, and twenty blue glass acorns applied in relief. The whole is raised on four rocaille feet with gilt highlights.

Measures 6.75 x 7 x 5 inches.

Very good condition. There are no chips, cracks, repairs; minor light gold wear to high points.



257 :: A PAIR 19C. MOSER CRANBERRY ART GLASS WITH APPLICATIONS

The bulbous cranberry glass pair with crackle effect are enameled in sprays of leafy clusters and spiny pods attended by insects and accented with multiple high relief applications of pebbled glass prunts having light gold highlights.

Each measures 8 x 5.25 x 5.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



255 :: A CIRCA 1900 MOSER INTAGLIO CARVED ART NOUVEAU VASE

The elegant and classic example of Art Nouveau is depicted in colorless crystal cased in a shading of amethyst near the base where gilt enamels depict a flowing water line motif and aquatic plants. The matte surface intaglio carvings are subtly embellished in soft gold highlights.

Measures 6.5 x 3.75 x 3.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



258 :: A LARGE MOSER ART GLASS HUNTING HORN WITH ENAMELING

The cranberry glass hunting horn with ornate, cut, beveled, polished and gilded rim is blown in a dramatic hollow spiral, decorated in sprays of fernery is raised on a circular base.

Measures 12.25 x 7.5 x 4.25 inches.

Very good condition. There are no chips, cracks, repairs. The gold trim has wear in some areas.



259 :: A FINE BOHEMIAN GLASS OVERLAY CHALICE CUT TO GREEN

The cased glass chalice with white overlay cut back to green is decorated in fine gold tracery surrounding the various medallions and panels with skillfully rendered portraits and floral sprays painted by hand.

Measures 13 x 6.25 x 6.25 inches.

Very good condition. There are no chips, cracks, repairs. There are some edges with light gold wear.



260 :: A STATELY NEOCLASSICAL ART GLASS URN WITH PORTRAIT

The neoclassical green glass urn, from the estate of a passionate collector of Moser art glass, has high gilded handles with finely cut-back designs of meandering vinery and interlocking ovals finished in gold each. The handles flank a white cased glass medallion with skillfully executed portrait of a woman in Classical robes seated in a woodland landscape. The portrait is in a gold frame surrounded by gold tracery.

Measures 15.5 x 6.25 x 5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear. Light wear at some edges, high points and limited bits in the painted gold frame.



261 :: A MOSER ART NOUVEAU INTAGLIO CUT CRYSTAL VASE

The four-sided crystal vase in diamond form is cut with deep intaglio decoration of orchids in Art Nouveau influence and further embellished in similar gold enamels.

Measures 10.25 x 4.25 x 3 inches.

Very good condition. There are no chips, cracks, repairs.



262 :: MINIATURE MOSER VASES WITH OAK LEAVES, INSECTS & ACORNS

Each miniature amphora shape vase in deeply colored shades of rose amber glass is embellished with trailing oak branches and eleven applied glass acorns. Both are further decorated with an enameled insect in flight on each side.

Each measures 7.25 x 2.75 x 2.25 inches.

Very good condition, noting light gold wear. No chips, cracks or repairs.



263 :: A FINE 19C. MOSER GILT AND ENAMELED ART GLASS JUG

The lightweight, nicely-blown colorless glass jug with applied rope twist handle, and gilt decoration, is profusely enameled in swirling foliates suspending stylized flowerheads of many colors.

Measures 11 x 6 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



264 :: LALIQUE FRENCH CRYSTAL LOVE BIRDS AND KOI FISH BASINS

The two as shown, each signed under the base by hand engraved signature.

Measures 6.5 x 15.75 x 12 and 10.75 x 9 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



265 :: A GOOD 19TH CENTURY MOSER ART GLASS BOX

(Third quarter of the 19th Century.)

The green amber glass box is decorated polychrome floral enamels amid quatrefoil reserves with enamel mums and swags of white enamels embellished in trailing vines of polychrome enamel. The whole in brass mounts with ball feet.

Measures 5 x 5.75 x 4.25 inches.

Very good condition. There are no chips, cracks, repairs; noticeable wear on the beveled edges of the hinged lid.



266 :: A 14- INCH MOSER VASE
WITH APPLIED GLASS BEES IN
RELIEF

The tall twelve-sided crystal vase is shaded from colorless crystal to cased green at the base and decorated in raised enamels of foliate florals and rocaille flourishes, along with more than fifteen applied glass insects in high relief and gold.

Measures 14.75 x 3.5 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs.



267 :: A 19C. MOSER BASIN
WITH ENAMELS AND THICK
APPLICATIONS

The elaborate basin is decorated in thick gold-encrusted applications of wave and icicles encircling the rim and decorated in polychrome enamel insects.

The remainder is embellished with overall decoration spiraling stems with stylized flower heads in polychrome enamels. The inside base is finished with a colorfully depicted fantastic winged serpent creature.

Measures 4 x 10 x 10 inches.

Very good condition, gold wear to high points, irregular area at the rim, There are no chips, cracks, repairs.



268 :: A 19C. MOSER ART GLASS
PINK OPALESCENT PILLOW
VASE

The pillow vase raised on four gilded legs of rustic thorn motif has an unusual pink opalescent rim shaded to crystal and embellished with profuse decoration of scrolls and butterflies in raised enamels.

Measures 5.75 x 7 x 3.75 inches.

Very good condition. There are no chips, cracks, repairs, minor wear to high points only on the feet.



269 :: A 19TH CENTURY GILT
AND ENAMELED MOSER ART
GLASS EWER

The tall shaded cranberry glass ewer is decorated in elaborate enamel of scrolling, vinery, stylized flowerheads, and butterflies is made more unusual by the thick, high relief application of a flower head cased in cranberry speckles mounted to an encircling stem with leaves dressed in gold.

Measures 10.25 x 4.5 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs.



270 :: A 19C. MOSER GILT AND
ENAMELED CRANBERRY GLASS
BASKET

The four-lobed cranberry glass basket with high arching handle of cut and polished form is decorated in an all over pattern of oak leaves and acorns in colorful low relief enamels.

Measures 4.75 x 8.5 x 6.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



271 :: A PAIR OF HIGH QUALITY
ENGRAVED CRYSTAL MOSER
URNS

Each high-quality example of very fine workmanship in flawless light amethyst crystal is engraved with a woodland scene and central, prominent fanning grouse in the traditional engraved Bohemian glass style. Signed with Czech era label and acid stamp underside of each.

Each measures 10.5 x 5.5 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



272 :: A FINE 19C MOSER BOTTLE DECORATED IN PERSIANATE ENAMELS

The elaborate stoppered bottle is decorated in opulent Persian motifs of ancient tradition executed in raised polychrome enamel and white beading on an allover gold ground interrupted by medallion-shape windows centered by colorful enamel decoration.

Measures 10 x 3.75 x 3.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



276 :: A 19TH CENTURY BRONZE AND MOSER ART GLASS CENTERPIECE

The boat form glass insert with cut and polished rim is decorated in enamel, gilding, and glass jewel cabochons. The art glass vessel is displayed in a brass or bronze mount having dolphin motifs around the foot and figural caryatid figures.

Measures 9 x 12.5 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs.



273 :: A 19C. MOSER ART GLASS PILLOW VASE WITH INSECTS

The electric blue pillow vase with applied amber glass buttress either side and short applied feet is profusely decorated in forget-me-not flowers and insects on the pillow form with top sawtooth edge.

Measures 8.5 x 7 x 3.5 inches.

Very good condition. There are no chips, cracks, repairs.



277 :: A TIFFANY FAVRILE CABINET CUP SAUCER SET WITH ENGRAVING

The small gold favrile cup and saucer displays a very fine iridescent finish and intricately, executed intaglio engraving of an encircling grapevine with hanging clusters and leaves.

The base with wheel engraved signature of L. C. T. Tiffany Favrile 8681E.

Cup measures 2 x 4 x 3 and saucer is 5.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



274 :: A 19C. MOSER ENAMELED ART GLASS FOOTED PILLOW VASE

The flat pillow vase with shaped top rim trimmed in gold is embellished in abundant allover decoration of swirling foliates accented by motifs stylized flower heads in full color enamel. The whole is raised on four scrolling rocaille feet with gold tracing.

Measures 7 x 9 x 6.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



278 :: A JEWELLED MOSER VASE WITH ROLLED RIM AND MUGHAL DESIGNS

The Mughal style influence bottle-form vase with rolled rim is embellished in more than 50 applied glass ornaments that emulate prong set gemstones centering arabesque designs in relief enamels.

Measures 11.5 x 6.5 x 4 inches.

Very good condition. There are no chips, cracks, repairs; minor light gold wear to high points.



275 :: MOSER ART GLASS VASE IN FRENCH EMPIRE MOTIF DECORATION

The four-sided amethyst crystal vase with beveled and polished top rim is decorated in gold encrustation and family crest with swan. Signed Moser Karlsbad.

Measures 9.75 x 4.25 x 4.25 inches.

Very good condition. There are no chips, cracks, repairs; minor light gold wear to high points.



279 :: A MOSER ART GLASS VASE WITH FISH AND AQUATIC VEGETATION

The light topaz crackle glass vase is embellished with aquatic theme relief enamels, including highly detailed studies of fish in exceptional quality.

Measures 9.5 x 5.5 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.





280 :: MOSER ART GLASS WITH APPLICATIONS IN HIGH RELIEF (3)

1. Amber crackle glass, decorated with six enameled insects in high relief, applied vinery with thick leaves, and gilded icicle decoration rising from the foot.

2. Amber crackle glass decorated with an applied salamander in high relief blown from electric blue glass with various flying insects in low polychrome enamel, the base with icicle applications dressed in gold.

3. Cranberry crackle glass with six applied insects in high relief and polychrome enamel decoration, applied glass vines, and thick leaves embellished in gold above the foot with gilded Icicles.

Measure 6.5 x 3.5 x 3.5 inches each.

Very good condition, noting the loss of one three-dimensional insect from the cranberry vase. There are no other chips, cracks, repairs, scratches or areas of heavy wear.

281 :: A RARE MOSER ENAMELED GLASS INKWELL CIRCA 1900

The unusual inkwell with spring loaded cover is decorated with a number of different butterflies in colorful enamels attending to sprays of forget-me-not flowers on amber glass.

Measures 2 x 4.25 x 4.25 inches.

Very good condition, noting there is no inkwell insert, no chips, cracks or repairs.



282 :: A LARGE MOSER ART GLASS HUNTING HORN WITH ENAMELING

The green glass hunting horn with ornate, cut, beveled, polished and gilded rim is blown in a dramatic hollow spiral and raised on a circular base.

Measures 10 x 8 x 4.25 inches.

Very good condition. There are no chips, cracks, repairs; minor light gold wear to high points.



283 :: A MOSER 19TH C. ART GLASS JUG WITH ENAMELED SWALLOW

The fine little electric blue jug with opalescent rim and applied thorny amber handle is decorated in enamels of flowers, insects, and a nicely painted depiction of a swallow in flight.

Measures 6.75 x 5.5 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



284 :: FOUR 2.75-INCH MOSER GLASS VASES WITH ACORN APPLICATION

Each stirrup cup form vase with applied handle and feet is cased with an internal color of blue or cranberry and embellished with colorful exterior enamels. Each vase has two glass acorn applications in high three-dimensional relief.

Each measures 2.75 x 1.75 x 1.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



285 :: A MOSER ART GLASS VASE WITH CUT BACK CLASSICAL FRIEZE

The deep, deep amethyst colored glass urn with flat sides polished on the lower half is decorated with a frieze of classical figures cut back in an encircling procession with nicely patinated gold finish. The cut and polished form is signed in fine line etching on the pontil.

Measures 5 x 5.5 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



286 :: A 19C. MOSER GILT AND ENAMEL DECORATED GLASS CHALICE

The green glass chalice with enamel decoration of butterflies and scrolling foliates is raised on a tapering foot of concentric rings joining the central stem embellished in C-scrolls having applied rigaree finished in bright gilding.

Measures 7 x 4.5 x 4.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



287 :: A TIFFANY DECORATED GOLD FAVRILE BOTTLE WITH STOPPER

The gold favrile stoppered bottle is decorated in wheel carved swags and other designs, plus custom personalization of initials worked in old English.

Measures 10 x 4.75 x 4.75 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



288 :: A 19TH CENTURY MOSER GILT AND ENAMELED ART GLASS JUG

The jug of flattened form with applied handle is decorated with tiny applied flower petals in high relief on gold encrustation with rococo swirls and rocaille motif surrounding a colorless crystal window on each side embellished with clear enamel beaded flower heads centered by gold, accented by a polychrome enamel bird in relief.

Measures 11.5 x 5.5 x 3 inches.

A chip to the peak of the stopper, there are no other chips, cracks, repairs, scratches or areas of heavy wear.



289 :: A 19C. MOSER GILT AND ENAMELED GLASS LEAF FORM DISH

The leaf form cranberry glass dish with cut edge is decorated in trailing oak leaf foliates applied in numerous colors of relief enamels, surrounding a central flower head.

Measures 1.75 x 11.75 x 11.25 inches.

Very good condition. There are no chips, cracks, repairs; minor light gold wear to high points.



290 :: AN OUTSIZED GILT AND ENAMELED MOSER ART GLASS TANKARD

The outsized amber glass tankard with blown and applied handle is decorated in bands of trailing vines interspersed with birds and animals and white beading in relief above panels of shield motifs in blue filled with and surrounded by stylized foliates.

Measures 9.25 x 7.25 x 5.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



291 :: AN ELEGANT MULTI-TECHNIQUE MOSER ART GLASS STEM

(Circa 1900.)

The elegant crystal stem incorporating a variety of decorative techniques is inlaid with a cluster of glass cherries and decorated in raised enamel florals accented by gold beads, all raised on a thin gilded stem embellished in polychrome enamel cherries and forget-me-not flowers joining a circular foot with gold encrusting.

Measures 9.25 x 3 x 3 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear. No lost beads or petals.



292 :: A TOPAZ GLASS MOSER ART GLASS DEALER'S PLAQUE

The thick topaz colored glass plaque is lettered in raised enamels.

Measures 4 x 7.25 x 1.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



293 :: MOSER CRANBERRY ART GLASS BASIN WITH ENAMEL DECORATION

The squarish form with eight sides is trimmed in gold and decorated on all open areas in sprays of ferns.

Measures 4 x 9.5 x 9.5 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.





294 :: TWO FREEFORM CRYSTAL MOSER DEALER'S PLAQUES

Each with script logo in gold.
Measures 1.5 x 1.75 x 0.5 and 4 x 7 x 1.75 inches.
Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.

295 :: SIX FINE 4-INCH MOSER GILT AND ENAMEL CRANBERRY STEMS

Each finely blown little cordial-like cranberry glass stem is profusely decorated in polychrome enamels.
Each measures 4.125 x 2.125 x 2.125 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



296 :: A 19C. MOSER ART GLASS BOAT FORM CENTERPIECE ON FEET

The oval green centerpiece on four applied rocaille feet is decorated in polychrome, enamel, and white beading.
Measures 4 x 10.5 x 7.25 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



297 :: A SET OF MOSER DARK AMETHYST CUT TO CLEAR CRYSTAL

The large purple cut to clear covered jar decorated in enamel florals is accompanied by five matching tankards with applied glass handles. Each is signed with the oval acid stamp.

Covered jar measures 10 x 6 x 6 and each mug is 5.75 x 5.25 x 4 inches.

Very good condition. There are no chips, cracks, repairs, scratches or areas of heavy wear.



298 :: A LARGE 19C MOSER ART GLASS CHALICE WITH APPLIED GRAPES

The gilded and enameled chalice is decorated in polychrome grape leaves with viney joining clusters of colored glass beads. The stem knob is further embellished in applied pinwheel prunts.

Measures 10.25 x 5 inches diameter at widest point.

Very good condition, noting loss of three glass beads, chips from the INSIDE of the bottom rim, probably from manufacture.



299 :: A MINIATURE MOSER GILDED AND ENAMELED VASE WITH JEWELS

The miniature cranberry glass pillow vase on four scrolled feet with gilding is decorated in an allover design of repeated quatrefoil devices, and green reserves, each centered by a glass bead portrayed to emulate a gemstone in prong setting of white enamels.

Measures 8 x 5.25 x 5.25 inches.

Very good condition with a couple of spots of gold wear and a small chip to the rim. No other chips, cracks, repairs.



300 :: A GILT CRANBERRY ART GLASS VASE WITH APPLIED BEES

The cranberry glass vase, attributed to Moser, with undulating ribbon-like top rim is embellished with thirteen gilded glass bees, and displayed on an unusual ormolu base.

Measures 4.75 x 3 x 2.75 inches.

Very good condition. There are no chips, cracks, repairs; there is light gold wear.



301 :: THREE MOSER ART GLASS GILT AND ENAMELED PLATES

The three square plates with dished center are profusely decorated in relief enamel of trailing vines and birds in flight on gold spandrels.

Measures 6.75 x 6.75 and 8 x 8 inches.

Very good condition. There are no chips, cracks, repairs; some areas of wear.



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2. Checks are accepted only with a bank letter of guarantee. The letter of guarantee must meet the requirements outlined HERE and follow this same basic format.
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